THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

Mr. Harrigan's farcical-comedy, Are You Insured? acted in this city for the first time at the Fourteenth Street Theatre on Monday evening, presents the author in a somewhat different field than he has hitherto figured. We are so used to seeing his talents as a dramatic writer exercised in portraying the humors of local life that this new endeavor possesses more than ordinary interest. There are a good many laughs in Are You Insured? but Mr. Harrigan's most steadfast admirers cannot but confess that the piece is disappointing and inferior in nearly every respect to the series of comic plays that have delighted the Harrigan and Hart *clientele*. It is built on old-fashioned lines. The dialogue, except for stray scintillations of wit, is as antique in pattern as Box and Cox or The Serious Family. The fun is produced by very mechanical methods, and the complications are so easily foreseen that their mirth-provoking quality is discounted in advance. There is a good deal of ingenuity discernible in the introduction of a couple of stranded barnstormers, who throughout the piece are engaged in a desperate effort to jump a hotel whose landlord holds them in an iron grip; but there is little originality manifest about the other characters employed in the farce. The two life-insurance agents, whose adventures form the chief purpose, are moulded on conventional principles, the peculiarities of this class of nuisance as delineated time out of mind in the comic columns of our newspapers being somewhat tediously developed. These worthies are plying their trade in a country town, the rivalry between them bringing about a number of collisions and *contretemps*. Both have promised marriage to the pretty and confiding daughters of the local sheriff, and both are pursued by these fair damsels, and finally compelled to make reparation by going through the formality of a mock wedding, conducted by the impecunious "fakers," disguised respectively as a clergyman and a sexton. There are a lot of bustling and boisterous episodes incidental to the three acts into which Are You Insured? is divided, and they furnish amusement to those who are partial to knock-about comedy.

Mr. Hanley's company is composed of very clever people. Charles Stanley as Dividend bustled about, and his efforts awakened laughter. A. H. Fitzgerald was very lugubrious as the other agent, Per-Annum. Messrs. Daboll and Collyer as Jangles and Shadow, the barnstormers, made distinct hits. Mr. Daboll's illustration of the Delsartean theory as taught at the Lyceum School was the best thing in the piece. It evoked shouts of merriment from the many professionals present. Dan Hart and Joseph Sparks as a couple of "Yaps" were excellent. Jennie Yeamans was clever in her own especial way as Fanny Bouncer. Her singing and dancing were loudly applauded, particularly in an imitation of the conventional serio-comique artiste. Fanny Wentworth as Priscilla and Sophie Hummell as Dorcas were comely, graceful and vocally pleasing. The new songs composed by young George Braham are in the elder Braham's vein. "Are You Insured?" "Hodge's Country Dance," "Pretty Little Laundry Girls" and "The Actors Who've seen Better Days," were received with most favor. The piece will be played only one week, dates having been made for its performance in other cities.

* * *

Victor Durand, the principal success of the late Wallack season, was acted before a fair-sized audience at Niblo's Garden on Monday night. The cast was much the same as at the uptown theatre, Messrs. Tearle, Buckstone, Edwards and Lethecourt repeating their former successes, while Daniel Leeson received applause for his bit of Italian character-acting. Some interest was attached to the appearance of E. J. Henley in the part for which he was originally cast, Baron de Mersac, and which Richard Mansfield and Lewis Morrison both played. The part is well fitted to Mr. Henley's style of acting, and he made the most of it. In the last act John Gilbert forgot to bring on the pocketbook which is necessary to the denouement, but Mr. Henley's prompt action saved the situation from being spoiled. A large stand of flowers was handed over the footlights. It was intended for John Gilbert, but Rose Coghlan and Osmond Tearle receiving a double call, the latter supposed that the floral tribute was meant for the popular actress and handed it to her. Miss Measor ably seconded Miss Coghlan's effective acting. The Knights appear here next week.

* * *

The Private Secretary was played at the Grand Opera House on Monday by a cast somewhat different from its Madison Square supporting—we cannot say changed for the better. A very large audience witnessed the performance, applauded it liberally and laughed heartily. Charles Coote, in his make-up, resembled Frank Thornton very much, but there the resemblance ceased; for his acting, although evidently modelled after the original Spaulding, lacked the spontaneous drollery which made it so successful. The peculiar sounds which emanated from Mr. Coote's larynx in some portions of the play, made one imagine that he had a hot potato in his mouth. As Douglas Cattermole, A. S. Lipman was excellent, playing with thorough naturalness. Herbert Ayling essayed the character of Harry Marsland with little success, probably due in a measure to the heavy cold from which he seemed to be laboring. Leonard Grover, as the East Indian uncle, was capital. Mrs. Whiffen received considerable applause in the medium scene. Miss Brandon was a "feast for the eyes," and Miss Leslie was equally charming. The mounting of the piece was good. Next week, the Wallack company in Victor Durand.

* * *

The Stranglers of Paris has been played in this city many times, but it has seldom drawn such a large house as that which assembled at the People's Theatre on Monday night. It is a piece which finds greater favor in the locality of the Bowery than many better constructed dramas. The cast which presented it on this occasion was quite a good one. Every point was loudly applauded by the gallery, which followed with bated breath the escapes and adventures of the French criminal. As Jagon, Doré Davidson was excellent, giving the repulsiveness necessary to the portrayal of the role. John L. Burleigh was very good as Blanchard, while J. F. Watson in the comedy part of Bontout created laughter whenever he appeared. Libby Noxon made an excellent Sophie, and Etelka Wardell played Mathilde with feeling and power. In the part of Jeanne Guerin, Ramie Austin gave promise of good work. All the other people were fair. The scenery and costumes were all that could be desired. W. E. Sheridan will play two Shakespearean parts at this theatre next week.

* * *

The Lyceum Theatre season will close on Saturday week. Meantime, as an extra inducement for the public to favor Dakolar with its patronage, nightly illustrations of Mr. Mackaye's "vanishing orchestra," as it is called, are given in the presence of the audience. This exhibition very appropriately follows Mr. Mackaye's vanishing capital feat. The benefit craze has affected Mr. Mantell, who will appeal to his admirers one evening next week. It would be more in keeping for the gentlemen who have been paying this actor his extravagant salary to take a testimonial. Probably they are in more need of one—they certainly have a better right to it.

* * *

The prosperous career of Sealed Instructions at the Madison Square Theatre continues, and on all sides naught but good words are spoken of Mrs. Ver Planck's clever drama. The acting of the company is a treat, Mr. Pitt and Miss Russell especially meriting applause. Whether there will be a Summer season at this house remains to be seen. It is not at all probable that Mr. Palmer will withdraw this play if the business keeps up to the present very profitable standard.

* * *

The run of The Corner Grocery at Tony Pastor's Theatre is drawing to a close. Mr. Sully has been singularly fortunate with his diverting farce-comedy, the receipts during the present engagement having as a rule surpassed those of his former tenure of this house. The entertainment appeals essentially to the risibilities of the masses, and herein lies its pronounced success.

* * *

Ixion is receiving its last representations this week at Koster and Bial's. Next Monday there will be given to the patrons of this popular resort a new candidate for approval, a musical burietta by Harry Le Clair bearing the mystifying title of Fin-Fin.

* * *

The exceedingly paying stay of We, Us & Co. at the Fifth Avenue Theatre comes to a close this week. Mr. Mestayer has put much money in his purse by this exploit, besides having established a success that gives promise of returning him to the prosperous eminence among nonsense-purveyors that he enjoyed with the Tourists. On Monday the Fifth Avenue stage will be devoted to the hazardous experiment of inaugurating a season of English opera. Messrs. Ford and Wallace are the managers of the enterprise, and the leading vocal lights are Alfa Norman and Zelda Seguin. Miss Norman has received excellent notices from critics elsewhere. It remains to be seen whether their praises were merited. Zelda Seguin has always maintained high rank among English opera artists, and her name is a tower of strength in itself. The rest of the company is said to be composed of good material.

* * *

Of Adonis there is nothing new to be written. The audiences do not vary much in size, scarcely an evening passing that the house is not at least comfortably filled. The burlesque will undoubtedly continue until a year's anniversary of the first performance at the Bijou is celebrated.

The Musical Mirror.

Ten-cent opera is in its second advent at the Academy of Music. C. J. S. Wilson, "late of the Palace Theatre, Paris, and the Court Theatre, Vienna," is responsible for the queer performance of Pinafore seen at the home of Italian opera on Monday night. The stage setting—H. M. S. Pinafore—was vile. It was faked from the store of scenery for grand opera, which, as is well known, is none of the best. To begin with, the Admiral, J. H. Burnett, was unsteady in his lines and on his legs. On account of these impediments, much of his business was omitted; and this shortened the rather short opera. On some other occasion Mr. Burnett might be a fairly good Admiral. But on this particular occasion he addressed Josephine as "the Captain of the daughter." M. J. Thomas murdered the music of Captain Corcoran. He is said to have been taken from the chorus. Alonzo Hatch was a very becoming Ralph Rackstraw. His voice, very sweet, but only of drawing-room range, did not wake the echoes of the Academy. Agnes Hallock did very well as Josephine, but could not suppress a titter at her surroundings. She sang the music with excellent effect. The trio in the second act, "Never mind the why," was ruined by the Captain and the Admiral, the latter nearly tripping up Josephine at the exit. H. Leoné was a fine Deadeye in both acting and singing; but the Captain spoiled the "Important Information" duet, the one vocal effort allotted to the despised tar. Lillie Hall, as Hebe, wore knee-skirts! Little Buttercup, by Grace Atherton, was fairly sung, awkwardly acted and badly made up. C. N. Galloway's Bosun and May Dayton's Tom Tucker were creditable bits. "He is an Englishman," by the former, received a merited encore.

But the female chorus! Shadows of ancient history! And what costuming! It seemed as though a lot of tatterdemal stage clothes had been pitchforked from some costumer's garret with the remark, "Girls, do the best you can with these." Beauty was at a discount in this female chorus, and the apparel intensified the homeliness. But the singers, male and female, rendered the choruses fairly well. The orchestra was execrable. A half dozen operas are to be given during the week.

Captain Paul Boyton, in his life-saving suit, was bunglingly introduced in the first act. He did not create any great amount of enthusiasm, as the greater number of the audience were mystified as to what it was all about. He occupied the stage about twenty seconds, during which he told the audience that he appeared "simply to oblige Mr. Wilson."

Since Monday night several changes have been made in the cast of Pinafore. Alice Vincent alternates Josephine with Miss Hallock. T. J. Martin does the Admiral and George Paxton the Captain. The performance is much improved by these changes.

* * *

Polly is packing the Casino. The success of this opera in spite of a general slating at the hands of the critics proves again that the public is not always attracted by solid merit. Polly, though musically defective, furnishes a brilliant panorama of military movement and the cast is attractive in every respect. Miss Russell has renewed in some degree her old popularity, but the audience received Emma Carson on Tuesday night (when Miss Russell was ill) in the title rôle with equal favor. Polly will have a very profitable career. It is likely to be kept on beyond the time originally expected.

* * *

No better production of comic opera has been seen latterly in New York than that of The Black Hussar at Wallack's. Every member of the cast is an artist and the chorus is composed of a remarkable combination of beauty, grace and musical efficiency. Mr. Bell, Mr. Hopper, Madame Cottrelly and the Misses Jansen and Post have all made successes and their efforts are well appreciated by large audiences. Colonel McCaull has no cause to complain of the reception accorded to his new departure by the Metropolitan public.

Irrepressible Managers.

There are managers and managers—and managers who never give up. These latter are the ones to whom particular reference is made; for they are irrepressible. With them it is—once a manager, always a manager. They vie with the deadheads, but are more costly—to themselves. Disaster does not daunt them; it inspires them to renewed endeavor. Whether in the domain of the drama, of opera or of spectacle, they are equally facile; they are in the "show business." There they stick in more ways than one. The mere stranding of their companies has no terrors for them; it is only a matter of "reorganization." Salaries may lapse; what care they? Fishes of the dramatic sea are plentiful to their nets.

It is peculiarly unfortunate that these irrepressible managers are also irresponsible. They hover upon the outskirts of the profession; seldom attain position among legitimate managers, and rarely desert the field in discouragement or for purposes of reformation. The widening of theatrical territory in recent years has increased the number of these harpies, as it has swelled the ranks of the profession. A remarkably dull season has revealed the irresponsibility of a good many of these fellows hitherto unsuspected. But this is no discouragement; they have merely had their position defined. Pinning their faith to the too elastic confidence of the humbler player-folk, they are already at work getting up Summer "snaps" and laying plans for the Fall.

After all, this class of manager is a sort of scavenger in the profession. He rakes to himself those who have failed in the higher walks of the drama. A few bitter experiences and the would-be actor seeks some calling more congenial. If here and there the irrepressible and irresponsible managers discover a gem, it is lost to them in the process of polishing, and invariably finds its setting amid proper surroundings.

London Gossip.

LONDON, May 2.

The "swell" concert season, which occupies mainly the six weeks succeeding Easter, is now at its height. May 6 witnesses one at the Grosvenor Gallery, New Bond street. Dan Godfrey is to direct the band of the Grenadier Guards, and the affair is a ladies' concert by the members of the Insurance Musical Society of London. Sir Coutts Lindsay, Bart., gives permission for the affair to come off, and Belgravia society will be fully represented no doubt.

Then later on, in June, at the American ladies' concert among the artists whose names are down are those of Marie Van Zandt and Adelina Patti. This concert is expected to end the fashionable concert season.

In the meantime Mr. Irving's reappearance at the Lyceum this evening will call together the ultra-aristocratic theatre-goers who have seldom ventured there since Mr. Irving left London. In nothing is the line of caste more strictly defined than in the matter of theatre patrons, and for some months past the mixed character of the audiences at the Lyceum has been a subject of general remark. However, Mr. Irving's return, now that Miss Anderson has concluded her season, once more the former regular patrons will visit their favorite house.

As an instance of Mr. Irving's personal popularity, is the fact that Mr. Toole, his old friend, closed his theatre on the night of the Irving testimonial banquet on purpose to be present and contribute to the splendid welcome-feast tendered to the actor by his hosts of friends here. Each guest was presented with a card representing Mr. Irving led by the Muse of Comedy and the Muse of Tragedy, one on each side, vigorously striving to pull him ahead of the other. In one corner was a tiny figure, setting forth that the picture was "After Sir Joshua." The sketch was a photograph of a pen-and-ink sketch and was in the Joshua Reynolds style. It was especially amusing, as Muse of Comedy was represented as Britannia, and the Muse of Tragedy as Columbia, showing that the two countries were pulling hard to secure their noted interpreter. The idea was taken from Sir Joshua Reynolds' picture at the Garrick Club, showing the struggle of the Muses to secure the immortal Garrick. It is certainly a unique idea, quite worthy of a frame and a library corner as a souvenir of Mr. Irving and the sumptuous feast.

Seats for Mr. Irving's first-night are selling at an enormous premium and have nearly all been booked in advance. The reserved pit stalls to which I referred last week have been promptly booked The next much to be desired innovation should be the lowering of the prices of other stalls in first-class theatres. Ten-and-six, or about $2.62, is quite beyond the purses of people of moderate circumstances. True, it serves to keep this portion of the house exclusive; but, on the other hand, many people are kept away who would go if the prices were more moderate. The fact is that the prices of theatrical entertainments have been generally and rapidly increasing during the last few years. Plays are mounted in a luxurious manner unknown in the past; the salaries of actors and actresses have been more than doubled, and to meet these expenses the price of seats has been raised. In numberless instances the result of this increase has been to keep the seats empty. It has been felt that the theatre was becoming too expensive a luxury for men of moderate means, especially as there are many playgoers who are too proud to purchase inferior seats. It is urged here that this is rapidly becoming the case in the United States, until the reform lately set in at the Union Square Theatre, to the surprise of the general theatrical world, and it is expected that the effects of it will be felt in this country. The abolishing of fees for programmes and cloak-room is a step in the right direction, and at the Lyceum, Princess' and a few other theatres, including the Prince's, this has long been the case.

At the Prince's Theatre Mrs. Langtry still continues to draw slim houses in Peril, which, by the way, is the best dramatic work she does. At this house a matinee was given yesterday, which drew a good-sized audience, as it was announced that Mrs. Thomas Coe, so long and favorably associated with the Haymarket Theatre, was again to appear before her old admiring public. The best of stage management and a corps of artists of ability combined to do all that was possible to render the programme acceptable. The play, however, was of the most amateur kind, filled with cruditief and impossibilities, and abounding with old materials served up baldly. The play is by H. M. Spier, and is called The Matrimonial Noose. Certain it is that the work is that of an awkward dramatic apprentice. To begin with, the author seems unable to catalogue his work in its proper place in stage literature. As an American agent is reported as having made an offer for this play, it may be as well to briefly sketch it, for it seems unfortunate that there are to be any more inferior plays thrust on the theatrical market. The Matrimonial Noose is announced as a "farcical comedy," but though it certainly is not a comedy, it is equally certain that there is not enough of the farcical to entitle it to the place the author has assigned it. His idea for the plot is at the outset a good one for a three-act farce—a rich but illiterate tradesman, who, having answered an advertisement in a journal devoted to the wants of persons in search of a consort, presents himself at the house of a lady to be introduced to the daughter whose hand is to be offered to the highest bidder. But here Mr. Spier, having disclosed his idea, directly proceeds to spoil it. The daughter, Julia Moreton, whose mother is a widow, and who finds herself suddenly reduced to poverty, is engaged to a Captain Duncan. The widow, being worldly, worries her daughter into breaking off the engagement in order to be married to a rich man. The scene in which the young lovers part is written in a very superior tone, and so serious in expression and earnestness that one asked oneself where is the "farcical comedy?" However, on the entrance of the rich and illiterate tradesman, we discover in him a counterpart of our old friend, Perkyn Middlewick, of Our Boys celebrity—a counterpart not merely in make-up, which was the fault of the actor, but a counterpart in expression and idea. Middlewick attributed his financial success to "butter and the Borough road." Our new acquaintance, Josiah Winkle, is made to describe his as due to "haddicks" and the shop and parlor in Clare Market. He drops the letter "h" all about the stage, describing the day as "'ot," etc. This personality he maintains throughout the play. After being accepted by the young lady he finds himself rejected, and makes a more fitting match in the mother of the girl. In act third he dances a "hornpipe" dance in the drawing-room, at the same time that Fitzhenry Fitzherbert, editor and marriage-monger of the *Matrimonial Journal*, indulges in the mild eccentricity of tying the table-cover round him to simulate a lady's dress, having first hooked underneath a wire guard from the fireplace for a "dress-improver." This coarseness may possibly be excused on the score of farcical incident. This is a brief outline of the plot, full of crudities and old matter. Doubtless a good idea is spoilt in The Matrimonial Noose, and Mr. Spier may be capable of writing good dialogue in a serious vein. One of the characters is a niece of Mr. Winkle, also there is a fairly good soubrette in Jane, the servant. Yorke Stephens, a New York favorite, late of Daly's, played George Duncan; Frank Wyatt, Fitzhenry Fitzherbert, and Charles Groves Josiah Winkle. Mr. Groves and Mr. Wyatt worked hard and not unsuccessfully to make the laughter of the piece, while Yorke Stephens played the serious part. Indeed, the latter actually carried the piece in a serious scene with his daughter, which part Madge Shirley played excellently. This young lady rendered very sweetly a song to her own accompaniment, "Bid Me Good-bye," for which she received an enthusiastic encore. Mrs. Moreton was played by Sophie Larkin, always capable and artistic. As an instance of Miss Larkin's versatility, she is made by the author, among his other incongruous incidents, to dance a cachuca, and she showed herself equal to the emergency. Helen Leyton played the niece very prettily and easily, proving that in such characters she would be an acquisition to the London stage. This lady will also be remembered in the Daly company.

The press earnestly deplores the poverty of dramatic literature, and The Matrimonial Noose certainly falls short of adding to stage treasures save in slight fragments here and there throughout the work.

A. W.

Helene Dauvray's Plans.

John Rickaby is already negotiating for Miss Dauvray's coming season. It will open at the Park Theatre, Boston, on Sept. 18. Her manager will in the interim engage the company and arrange for a new play. The intention is, if possible, to get one from Bronson Howard's pen. If this cannot be done, Mr Rickaby will go to London and treat with A. W. Pinero.

"The expense of the late engagement at the Star Theatre," said Mr. Rickaby yesterday, "was greater than you imagine. The total outlay upon Mona was upward of $8,000."

"Including rent?" asked the reporter.

"No, sir; not including rent. I have the greatest confidence in Miss Dauvray's abilities, and think that with a suitable play she will reach the foremost rank of American stars."

The following people have been engaged by McNish, Slavin and Johnson for their minstrel troupe: Bob Slavin, H. M. Morse, William McAllister, Johnson and Powers, Lew Benedict, John Daley, John T. Keegan, Morrissey Brothers, Will Raymond, Crescent City Quartette, Banks Winter, William Holmes, W. W. Black, Thomas Tragellis, Morris Haines, J. H. Davis, Frederick Hassell, Nelsoni, Marcus Doyle, Charles Mitchell, M. A. Talbot and D. Quinlan. Frank Boles will be musical director; W. S. Cleveland, manager; J. P. Harris, advance agent; J. K. Smith and C. E. Cleveland, assistants.

Blanche Curtiss, the latest stage beauty, has evidently ravished the imagination of the dramatic critic of an exchange, who writes of her: "She is a poet's dream. Her beauty is of that rare type which makes men mad and drives women into a jealous frenzy. She is a refined girl, not seventeen years of age, but her experience on the stage has been long enough to win a proud position among its bright and radiant lights."

The Giddy Gusher.

How happy shall I be when the catarrhal reign of old King Pneumonia and Queen Diphtheria is over. The druggists have expended their invention and nastiest drugs in concocting evil-smelling ammunition with which to repulse the enemy. At Wallack's, the other night, a dapper man sat beside me who was eating for his cold those diabolical lozenges called "Coldine." There are moments when my friend Caswell, under the Fifth Avenue Hotel, breaks out in the celler with an odor of asafœtida simply paralyzing; but Caswell's cellar is as a tract of land belonging to "Araby the Blest" compared with the man who chews Coldine lozenges. This patriot emitted during the evening this awful smell every time he spoke, and a woman, with a nose, sat beside him and seemed to be insensible of the dreadful state of her escort.

* * *

Directly in front of me was a large, portly woman who warmed up during during the evening, and got quite excited, and applauded frantically, and every moment started a flavor of a beautiful plaster she had planted between her shoulders. This was wafted to me continually. During an *entr'acte* a gentleman came down to exchange felicitations with her about the play, and he was redolent of Jacobs Oil and arnica and opodildoc and a few little things like that. This concert of sweet smells rose in Wallack's auditorium like incense, and I made up my mind that the unique nose I have prided myself on so long was more of a nuisance than an ornament. But the great trial of the evening was to come when an expiring shrimp of a dudelet dropped into a seat on the other side of me. He had read the works of Michelet. That savant, in "La Femme," says it is a woman's duty to make up like a bouquet, to have one perfume for her hair and another for her hands, and a third special extract from some chosen flower that shall always distinguish her person. The gentle dudelet, feeling his case resembled that of La Femme, had got himself up after this fashion for the theatre. Only, "Sweet spirit hear my prayer," he had selected those refulgent odors, Ylang-Ylang for his delicate digits, patchouli for his ambrosial bang, and he laid aside a Spring overcoat that seemed to be steeped in musk. I could forgive him the Ylang-Ylang and condone the musk, but patchouli is a criminal offence that should have its penalty along with other lesser crimes.

* * *

There are persons who can be affected by odors in unpleasant ways. I know one who has a violent headache half an hour after she gets a whiff of patchouli. I am not one of that tender-built brood, but I do get mad over such a concatenation of evil smells as I fell into the other night, and I was telling next day of my sufferings to a mischievous friend.

"Now," said she, "I have a gentleman admirer much given to strong perfumes, and I have hit upon a plan that is working beautifully. I tell him that the foundation of most scents at present is Alkazinine, and that, however charming they are at first, they speedily resolve themselves into this primal factor, which is very unpleasant and unhealthy. I'm a graduate of Vassar, and he regards me as a miracle of learning. I gently dab a little benzine on him somewhere, and he begins to complain of the dreadful smell. 'That's alkazinine,' say I, and the poor man vows he'll stick to cologne, which won't stick to him long. So you see I am breaking up one man's bad habit."

Hereafter, I think I will take an atomizer with a little benzine in it to theatres, and contribute to the gang of odors that frequent these places.

* * *

Some people look to me like smells, and remind me of plants. I look about a house at a first-night and think in an instant of a variety of things that never grow in a theatre. There's Joe Howard and John Hoey and Tom Doremus. Their polished, egg-like heads always seem to be inviting some old hen to be setting on them, and instinctively my thoughts run upon barn-yards and Brahma Pootras. That cotton-pod top-knot of Stephen Massett is always accompanied by a vision of a nigger in a hickory shirt just about to pick him. Lancaster looks like a milk pitcher of catnip tea my mother made me drink once. A tailor on the Strand fixed up his window one Autumn with pantaloons of mixed tweed goods, and in the top of every pair he had a branch of Scotch heather. I always think of that shop-window when I see Harrington. There's a very fine-looking banker at all first-nights with a magnificently dressed wife. I can always see an invisible label on his back on which is printed: "Extract of dandelion and rhubarb." Very nasty to take, but it does you a lot of good. Same way the sight of Steve Fiske brings up the smell and taste of a sweet, seductive drink called Metheglin—very nice while it's going down, but you may be sure it won't agree with you long after. Can anyone trace the connection between Wright Sandford and a cake of Lubin's triple-extract rose soap with the little pink ribbon tied 'round its stomach? I can't, and yet I always see the soap lying on its back in Park and Tilford's show-case when Sandford, fresh as a daisy, with a sprig of stephanotis in his button-hole, glides noiselessly down the aisle. Why should I always associate Madame Ponisi with a bunch of lilacs? I never remember to have seen them together. Yet always beside her in private life or on the stage I see a stately bush crowned with nodding branches of purple lilacs, and the odor is as distinct as the vision.

* * *

I can readily understand why, in the presence of the Marquis de Leuville, I always thought of Madison Square Garden and the three rings—because he is the greatest show on earth. But why should I smell copal varnish every time my dear friend Thompson passes me? I know why Willie Winter always reminds me of a clove—because he's little, got a big head and usually comes into a theatre after a drink. But what on earth makes me think of a yacht every time I see Jim Collier and smell the salty air from off the sea as he bears down the aisle? Is it because of his breezy way, or on account of that picture a railroad paper got out of him with a sailor hat on? No, it can't be that, because that picture was printed within a year or so, and I've had the yacht under full sail beside Jim ever since I can remember. I wonder if other people have the same associations. When Charles Foster, the famous medium, was on his legs holding seances in this town, I asked him once how he recognized the spirits he professed to see as related to this or that member of a party sitting at his table, and he said everybody had for him either a color radiating from every outline of their anatomy or an odor that distinguished them; that the degree of relationship between the living and the dead was determined for him by the shade of color or the strength of the odor; that about me he always saw a deep shade of heliotrope. Two or three dead aunts turned up a shade or two lighter. A croupy young cousin, who had a communication from my grandmother, was just faintly tinged, while grandma had the same shade as my aunt, and I hope it was becoming to the dear old lady; it isn't to her granddaughter.

* * *

I think I met a woman similarly afflicted with myself on the cars the other day. She had a lad with her, and all of a sudden she broke out with: "I think your Aunt 'Liza will be to home when we get there. I've been smelling molasses gingerbread all day." Revolving this mysterious utterance, it can only be accounted for in this way. Heaven knows I don't want to expect anybody who is heralded by the smell of Coldine lozenges, and I trust I shan't sit near any more warm porous-plasters even to see so good a show as McCaull has provided us in The Black Hussar. I don't know what sort of an adversary the gallant Hussar may have in Nanon. Certainly he is not routed in the slighest degree by Polly.

* * *

If there's anything on earth I admire it's a clever woman. The sex are inclined to be mushy, and on the stage there are very few Cottrellys. She was a spectacle on Monday night. Her intelligent face, aglow with anxiety and enthusiasm, the beautiful costumes with which her skill and taste had so much to do, were eagerly watched by her vigilant eyes. Every march, every manœuvre was scanned with a critic's attention. Every number that was sung was followed by her trained ear, here, there and everywhere, with her whole heart in the success of the evening. To me she was a study, and I hope she is as happy a woman as she is good as an actress, for certainly ability, enthusiasm, untiring energy and a hearty personal charm meet in Mathilde Cottrelly. It's seldom one meets that kind of woman, and then if we knew the whole story we should think she'd have a better time if she was a waxwork in the Eden Musee.

* * *

That's an enviable young thing that sits by the door leading to the concert-hall. She's got a brass locket, just as good as gold, hanging round her waist, and a wax man, just as good as a meat man, in an eternal attitude of admiration hanging round her. She's a spectacle to gaze at, and very often you see me looking at her with a greenness of complexion that people take for biliousness. It's not—it's the envy felt in the inmost heart of your

GIDDY GUSHER.

For Leon J. Vincent's benefit at Niblo's Garden this (Thursday) afternoon the following attractions have volunteered: Gilmore's Military Band, Madison Square Theatre company, in Withered Leaves; Henry E. Dixey, in selections from Adonis; Levy, the cornetist; R. B. Mantell, Mr. and Mrs. Knight, John A. Mackay, John Gilbert, basso; A. E. Stoddard, baritone; Eva Hundt, cornetist; Ella Wesner, Louise Engel, Lizzie Simms and the Tissots. The conductors will be Signor Operti, Jesse Williams, Henry Sator and Prof. Hoffman; and the stage managers Messrs. W. H. Daly and E. S. Tarr.

Professional Doings.

—Ben Teal left for Louisville yesterday.

—D. G. Longworth sails for England on May 29

—Jessie Millward will visit England this Summer.

—May Dayton has joined the Wilson Opera company.

—May Blossom has been played in all four hundred times.

—Sadie Cortelyou has gone to Boston to join N. C. Goodwin.

—Genee Holtzmeyer has joined the Eustis Burlesque company.

—W. J. Scanlan closes season at Ann Arbor, Mich., on May 30.

—Rose Coghlan is in negotiation for Modjeska's play, Nadjezda.

—The cool Spring weather is having a chilling effect on the circuses.

—Bessie Sanson will go to England when the Rag Baby season closes.

—W. J. Fielding goes in advance of the Eustis' Burlesque company.

—Al. Hayman, the San Francisco manager, arrived in the city yesterday.

—Professor Cromwell gave his final lectures at the Bijou last Sunday night.

—Frank Aiken and Genevieve Rogers have descended to dime theatricals.

—W. J. Florence has secured a new play—an adaptation from the French.

—The roof-garden at the Casino will not be opened until warmer weather sets in.

—Lawrence Barrett has given over three hundred performances since August 4.

—William Donahue has closed the season of Steiner's Standard Opera company.

—George Paxton has been engaged as understudy for Harrie S. Hilliard in Polly.

—Joseph Norton, a well-known minstrel, died last week, and was buried on Friday.

—Willis Royston joined the Silver King company last week to play Eliah Coombe.

—John. Mazzanovich is gone to Chicago to paint some scenery for Manager McVicker.

—J. J. Spies, the dramatic agent, has been very ill with pneumonia. He is recovering.

—The Kindergarden is to be revived next season, with probably Alice Harrison as the star.

—Luke Martin will visit his home in England after a trifling absence of twenty-three years.

—Portraits of Wilson Barrett as Junius and in other characters are selling rapidly at Ritzman's.

—The McCaull company will revive Die Fledermaus upon the withdrawal of The Black Hussar.

—Howard P. Taylor will go to Europe this Summer to arrange for the production of Caprice.

—The Shadows of a Great City will be produced at Drury Lane Theatre, London, on Sept. 11.

—C. W. Cubitt, late of the Madison Square and Lyceum Theatres, returned from England last week.

—Hattie Delaro returned to the city on Tuesday. She has been offered several engagements.

—Josie Hall, formerly with Pop, and now playing in Polly, is to be starred as a soubrette next season.

—Harry J. Howard, the minstrel balladist, has joined Lester and Allen for the remainder of the season.

—The Milan Opera company will be one of the midsummer attractions at the Highland House, Cincinnati.

—Carlotta Leclercq, once a popular Pauline, is now playing Madame Deschapelles to Mary Anderson's Pauline.

—J. H. Mack says he will take the Silver King company to San Francisco before he returns East again.

—Mabel Leonard has received an offer from one of the Boston stock companies which she thinks of accepting.

—Harry Vaughn, who was unable to go on the road with Maude Granger, is very ill at his residence in the city.

—C. M. Pyke and others are after Louis Nathal for money due on the recent Bridge of Sighs engagement.

—W. H. Clarke, the basso of the Carleton Opera company, has received several good offers for next season.

—Edward Connell has been engaged by the Eggleston English Opera company for Devilshoof and kindred roles.

—McKee Rankin has been ordered by the courts to surrender the play '49 into the possession of Joaquin Miller.

—Jay Taylor has been engaged by manager McCaull for The Black Hussar. He will join the company next Monday.

—W. H. Daly, the well-known stage manager, left McCaull on Saturday, having had a misunderstanding with him.

—Augustin Daly's company will give a special matinee performance of A Night Off at the home theatre on Monday night.

—Frank Bowers arrived in the city on Friday, and is now at work arranging business of Maubury and Overton for next season.

—M. J. Gallagher joined the Her Atonement company on Monday. He is the original of the Irish policeman in the piece.

—Her Atonement will close season in Brooklyn this week. The season has been successful and another tour is projected.

—Louis Atkins, late of Shook and Collier's companies, has been engaged by Manager Field for the Boston Museum next season.

—Harry Standish was in town on Sunday. He reports that the Dora Wiley Opera company has done very well this season so far.

—Herbert Ayling has signed with the Madison Square for The Private Secretary company which is playing at the Grand Opera House.

—Marie Prescott has been specially engaged to create the part of Madame Courtney in A Moral Crime, at Chicago, next month, by J. M. Hill.

—There has been a great demand for seats among the profession for the professional matinee of Polly at the Casino this (Thursday) afternoon.

—Charles F. Tingay plays at the Academy of Music, Brooklyn, to-day, in All that Glitters is Not Gold. His wife, Carrie H. Reynolds, is also in the cast.

—Joseph Polk has made a hit in Mixed Pickles in Chicago.

—J. C. Williamson sailed from San Francisco for Australia on Monday.

—A new theatre, the Comique, was opened in Butte, Montana, on Saturday night.

—Rags and Bones, Oliver Byron's new play, has been re-named The Inside Track.

—Ezra Kendall opens in his new play, A Pair of Kids, at Tony Pastor's on August 11.

—Emma Nevada has written a complimentary letter to Estelle Clayton on her performance in Fayette.

—Gunter's After the Opera was produced by a Madison Square company in New Orleans on Monday night.

—John W. Albaugh, Jr., who lately made his dramatic debut, goes with Lawrence Barrett next season.

—Colonel Milliken is trying to secure the People's Theatre for a few weeks. If successful he will put on his own plays.

—Mr. and Mrs. Peak, the veteran Bell-Ringers, have found a home with a sister of the former in Williamsburg, L. I.

—J. B. Dyllyn is engaged for Dan Sully's new skit, A Capital Prize. He has just refused an offer from Jennie Kimball.

—Ada Gray did not play a single performance at low prices this season, and proposes to play all next season on the same terms.

—Dion Boucicault is having a poor season at the California Theatre, San Francisco. The Jilt, his new play, is underlined for Sunday night, 17th.

—Joseph Bradford has written a play for Leonora Bradley, entitled Doss, but the lady has not yet made up her mind to tempt fortune as a star.

—Florence Bell has been playing Rose Beaudet's part in Polly for the past few nights, as the latter is ill. The former will play Houlieres in Nanon.

—James T. Hutchinson, for many years with Manager Colville and others in the Fourteenth Street box-office, has been given a similar position at Wallack's.

—George C. Miln cancelled his date at the Cincinnati Grand Opera House for this week, and the date is being filled by the Bella Moore Mountain Pink company.

—Carrie H. Reynolds has been engaged by Robson and Crane for next season. Her sister Genevieve left for Chicago last night to join the McCaull Opera company.

—Emma Carson has retired from the cast of Adonis permanently. Marie Broughton is playing her part. Carrie Beer has replaced Lelia Blow as Lady Pattie.

—H. Wayne Ellis has sold to Dr. D. F. Callaghan his play Gotham, which will be produced in July. The latter gentleman is the author of A Legion of Honor.

—Three pretty women, Kathryn Kidder, Inez Rochelle and Stella Teuton, will support Frank Mayo in Nordeck at the Union Square Theatre, beginning next Monday.

—A. Z. Chipman has sold his play, Chips, to B. J. Tuthill for Ida Mulle, who will open a starring season early in September. The author will be a member of the company.

—James R. Radcliffe has signed with Goodwin and Sanger for three years. He will appear in Bottom's Dream during the Summer, and in The Skating Rink next season.

—R. E. Graham, when he has closed season with the Knights, will rest two weeks, and then take his play, Brother May, on the road, opening at Providence and thence going to Boston.

—Nanon is to be done at the Casino on June 22. Frank Wilson will play the leading comedy part. His contract with McCaull expires on June 20, and the latter says he will be in San Francisco then.

—Clara Poole, who played Iolanthe at the Boston Bijou on its first production there, made her debut in Italian opera at Fortuna, Italy, on April 11. The opera was Martha, and she scored a hit.

—On Thursday the students of the Lyceum School will give a matinee at the University Club Theatre, appearing in Cape Mail and Doing for the Best. It will celebrate the closing of the school term.

—The tour of A Parlor Match will begin on August 17 in St. Paul. Manager Mann has filled some splendid dates, including the opening of Hooley's, Chicago, Heuck's, Cincinnati, and the Olympic, St. Louis.

—Robert E. Lee Tanner, one-time editor of the Richmond (Va.) *Observer*, has just completed The Last Inheritance, a five-act drama. He will produce it next season, and appear in the cast under the name of Edwin Lee.

—Thomas A. Conyers, Ada Gray's advance man, wishes to deny the report that he was mulcted in $15 by a Mt. Vernon (O.) manager for a blunder in booking. The blunder was not his, and the $15 was paid by Miss Gray.

—On Tuesday Manager Donnelly, of the Bijou Opera House, left with General Barton for a few weeks' vacation at Old Point Comfort, Va.—a reward for faithful attention to Miles and Barton's interests during their recent illness.

—Nelson Whestcroft and Adeline Stanhope have engaged Louis Mann for Lady Audley's Secret. If arrangements can be carried out, they will give a series of costume recitals at the Lyceum Theatre at matinees during the off-season.

—Edgar L. Davenport made the best success of his career as Dave in Esmeralda at the Park Theatre, Newark, last week. Mr. Davenport has also met with favor this season as Pierre in the Two Orphans and Christian in Child of the State.

—C. W. Durant reports that he has met with success in arranging good dates on excellent terms for Estelle Clayton's tour in Fayette next season. Fayette cigars, scarves and *bon-bons*, by the bye, are among the novelties in our shops.

—Charles D. Herman plays the young Governor-General in Siberia next season. Charles Frew is engaged for Trolsky. The scenery used last season was destroyed on Saturday night last, after the performance at the Grand Opera House. Entirely new scenery will take its place.

—On Monday next Patience will be given at the Academy of Music with Alonzo Hatch as the Duke, George Paxton as Grosvenor, W. H. Seymour as Bunthorne, Henry Leoné as the Colonel, and Thomas Martin as the Major. Alice Vincent will alternate the title role with Agnes Hallock. The season will close with that week.

—Florence Chandos will sail for [illegible] next week by the *Etruria*.

—W. J. Florence intends [illegible] Thoroughfare next season.

—Roland Reed has issued a novelty in photography, depicting scenes from his play The Rug.

—Fred McCloy will manage and go in advance of Sanger's In His Power company next season.

—In all probability Leonora Bradley will be a member of a city stock company next season.

—The Weston Brothers intend reorganizing and engaging a good company to play The Minstrel Boy.

—J. H. Haverly has signed contracts for a Western trip with his minstrel company. He will play all of June in San Francisco.

—George S. Knight has prepared several novelties for introduction into his farce, Over the Garden Wall, at Niblo's next week.

—R. B. Mantell has an intention of starring himself in the legitimate next season, should he decide to decline several offers of leading business.

—Marshall Mallory says the success of the Madison Square company in New Orleans warranted the extension of the engagement another week, which ends on Saturday night.

—Jay Hunt has secured the right to play Brougham's Red Light and Lottery of Life. He proposes to go on the road at popular prices. J. P. Johnson, late with Oliver Byron, will be manager.

—Lizzie Newman, wife of Henry Lewis, played Olivette with success last week at Albany in place of Dora Wiley, who was ill. She is playing Prince Frederick, the Countess and other parts.

—Woolson Morse sold the rights to Marie Piper to J. C. Williamson for Australia. He has now offers for the English and American rights. Mestayer's interest has lapsed. His new opera on Don Quixote is nearly ready.

—Henry E. Dixey has appeared at seventeen benefits this season, and to what by his gratuitous services he has received no offers for the benefit of a pedestal for his Liberty statue, the Bartholdi, on Sunday evening, May 24.

—Until business improves the Kiralfys have decided to produce only one play. Around the World in Eighty Days, into which they will introduce the best features of all their spectacles. They will play in the larger theatres at reduced prices.

—Joe Schmitt, proprietor of the popular Opera Hotel, corner of Fourteenth street and Fourth avenue, serves a daily extra lunch that has become quite the thing for the leading members of the profession in the neighborhood to partake of.

—J. W. Summers and Anna Boyle were married in San Francisco recently. The bride is a sister of Harry Richmond, the comedian, and Acland was Boyle, the favorite. Mr. Summers' first wife was Lillian de Carlo, whose life was cut short at the opening of a bright professional career.

—Silver Lake Grove, East End, Pittsburg, heretofore given up to concerts during the Summer months, will take a new departure and inaugurate on May 30 a comic opera season of three months on an elaborate scale. The grove will accommodate over 4,000 people. Sidney R. Ellis will manage the enterprise.

—Carl Herman received a cablegram on Monday announcing that Messrs. Hall and Slayton secured Gilbert and Sullivan's new opera, The Mikado, for America. Arthur Sullivan will come to America and superintend the production at the Standard Theatre. This will be Sullivan's first visit to America since he was knighted.

—Lester and Allen have left the variety stage and formed a minstrel company, consisting of George Powers, Sherwood and Hallam, George W. Turner, Harry Howard, Schaeffer and Blakely, Zinn, Lewis, soprano; the three Rayners, Hayden Quartette and Little Dixey. The season opened at the Leland, Albany, on Monday.

—Osmond Tearle has placed himself under the management of his cousin, Edmund Tearle, who has just closed with the Kiralfy company. Wallack's leading man had several offers to remain in America. He will appear in Hamlet, Richelieu, Richard III., Ray Bliss and Virginius during his British provincial tour. He opens at Newcastle on August 4.

—The terms of McCaull's late engagement at the Casino stipulated that if the receipts fell below $3,500 a week, he was to change the bill. A report was current that Polly had fallen below this average, and that Aronson had instructed its manager to get something else ready. Manager Aronson denied the report, but said that Nanon was in preparation. Polly is booked for the road.

—F. H. Claflin, of Boston, has copyrighted a farce-comedy called Mary and Her Son; or, Living Abroad. "The play," says the author, "illustrates in a comical manner how 'Our Mary' adopted the stage and what good fortune she achieved, especially at the hands of the English people." Miss Anderson, Dr. and Mrs. Griffin, and other real personages have their prototypes in the piece.

—The following people are expected to occupy boxes at the Polly professional matinee to-day: A. M. Palmer, Rose Coghlan, Joseph Jefferson, Lotta, Sadie Martinot, Lester Wallack, W. J. Florence and wife, R. B. Mantell, Osmond Tearle, Joseffy, Estelle Clayton, W. A. Mestayer and Henry E. Dixey. Every seat has been disposed of, and the managers say they could fill the house twice over.

—Newton Beers closes his engagement with C. R. Gardiner at the end of the season. Only a Woman's Heart played a fine engagement in Chicago week of 4th. Mr. Beers has added to his professional reputation in the role of the tramp, Roger, in this play. The financial results of the season have been fair. He writes that he has well-defined plans for the future, and looks forward to the coming season with confidence. His present season will close at Port Hope, Ont., on June 2.

—It is proposed to put on Nanon at the Casino on June 22. Francis Wilson, who is engaged for the leading comedy part, is now on the road with the McCaull company. McCaull says that Wilson's contract with him does not expire until June 20, and he will not allow him to attend rehearsals; and further, that he will probably be in San Francisco with his company when June 20 rolls 'round. But Nanon will probably not be embarrassed for a comedian in the interval of Mr. Wilson's [illegible] val, even if Mr. McCaull's threat is carried into effect.

PROVINCIAL.

BOSTON.

Nordeck, Frank Mayo's new romantic play, given at the Boston Theatre the past week for the first time in Boston, is melodramatic in some of its phases, though, speaking strictly, it is scarcely a melodrama. It is really a strong, well-acting play, and should have an honorable place in Mr. Mayo's repertoire. Its situations are strong, its action consistent, its climax effective, though its dialogue is commonplace, however strong and direct it may be. Mr. Mayo as Waldemar, who appears in the first acts as a rough and an uncouth fellow, and later, after he has become educated, enacts each phase of his character finely and consistently, shading with great delicacy the different grades of the character as it grows and develops with the progress of the story, till the rough boor of the forest becomes the lord and master, by force of character, of all about him. The half brother, Leo, who starts with every advantage, but fails in the race of mankind so pitiably, is personated by Mr. Mayo's son Edwin in a manner that does great credit to the young man, and shows that he has inherited much of his father's ability. One of the most genuine surprises of many a season was the Wanda of Kathryn Kidder, who I understand has been on the stage but four weeks, is but sixteen or seventeen years old, and yet did a wonderful piece of work throughout. The pictures she made at times were absolutely wonderful in their apparently unstudied naturalness, which effects were occasionally marked with a lapse from grace to awkwardness, which heightened rather than marred the pleasant effect. The intelligence of her reading, the simple confidence of manner, the lithe, natural, uncorseted beauty of her figure, all were pleasant, and if I am not mistaken, the stage has found in her a genuine treasure. The entire support can be commended.

Joseph Jefferson appeared in The Cricket on the Hearth and Lend Me Five Shillings on 4th, 5th and matinee 7th, and in Rip Van Winkle for the other performances of the week at the Globe Theatre, with his usual success, lending a strong pathos or humor and a decided force to each personation. His Rip is classic.

Fair houses greeted One Touch of Nature and Three Wives to One Husband during the second week of the Union Square co. at the Bijou Theatre, and one could not avoid a sad feeling that this fine co. would never be seen here again.

Augustin Daly's charming co. have done an immense business during the week at the Boston Museum in Love on Crutches, which was given with the original New York cast. It is a laughable production, relying upon humorous situations and serio-comic complications over which one can alternately feel sentimental, smile, or even shout with laughter; and when one says that it was played by Daly's co. the acme of praise has been given. Ada Rehan, Edith Kingdon, Mr. Gilbert, John Drew, James Lewis, Otis Skinner, and the others, are simply perfection. The play would have run a month as well as a week.

Another fine New York co., that of Wallack's, appeared during the week at the Park in Impulse, originally brought out in this country at the Boston Museum, with Kate Forsythe in addition to the regular co. The play itself is a very good one, and it is given superbly by this co. Lester Wallack's Colonel Crichton having a delightful favor, and John Howson's Sir Henry calling for especial commendation on the score of quiet humor. Catherine Hill is an actress who never disappoints me in the character of her impersonation, and her Mrs. Beresford calls for superlative praise, the fascinating widow speaking even in the sparkle of her eye. Equal praise is due Annie Robe for her Mrs. Macdonald, its quietness, naturalness, and freedom from stage rant being marked. The auditor seemed constantly in the presence of ladies and gentlemen. The cast is also quite ideal.

The Blue and the Gray has been the attraction of the week at the Howard Athenæum and given by Shook and Collier's co., has been well given of course.

Alice Oates in Robin Hood has done the largest business ever done at the Boylston Museum, people having been turned away from every performance.

George and Nellie Everett had a large houseful of friends at their benefit at Tremont Temple, 4th, Sam Lucas and the Ideal Troubadours singing with good effect, and several specialty people appearing in favorite roles. An interesting feature of the occasion was the organ solo of "The Thunder Storm," composed by T. P. Ryder, and played by him on the great organ of the temple, his imitations of the singing of birds, the rushing of winds, and the reverberations of thunder, each being wonderfully well rendered.

A. D. Neuendorff has inaugurated a series of popular concerts in Music Hall to be given Wednesday and Friday afternoons and Saturday nights during May and June. The three that took place during the week were well patronized, and success is assured from the start, which is merited, as the music is both popular and good, the dryness of the excessively classical being avoided in one direction, and the frivolity of the commonplace in the other. Mr. Neuendorff seems to possess judgment and tact in a marked degree, and he wields the baton with a force and a vigor that produce the best results. Saturday night's concert included selections from Wagner, Beethoven, Strauss, Nicolin, Delibes, Ambroise Thomas and Meyerbeer.

Items: Charles A. Ellis, the new superintendent of Music Hall, is already very popular in his new field. He seems to have the faculty of winning rather than repelling men.—Georgine Von Januschowsky has received offers to appear the coming season in Vienna, but has declined, and will remain in this country.—Rose Stewart and the Germania Quartette will visit several towns in Western Massachusetts and Eastern New York next week. Miss Stewart last week received the very flattering offer of two hundred dollars a week for forty weeks next season with a well-known opera co; but has declined it because she is determined to begin her studies in Paris next September. Not everyone could withstand such a temptation.—Alta Pease started for Europe in the California 9th. She sang "The Bay of Dublin," just before the steamer left the dock, to please a party of friends, who brought numerous floral tributes and wished her bon voyage.—Ada Rehan is at the Parker House.—So is Kathryn Kidder.—So is Lester Wallack.—So is Frank Mayo.—Joseph Jefferson and William Warren had a jolly good time together last week.—The Corinne Opera co. will begin a two weeks' engagement at the Boston Museum June 1.—The Boston Oratorio Society, J. G. Lennon, conductor, will give a concert at Tremont Temple, 13th. Mrs. F. P. Whitney, Gertrude Edmands, H. O. Johnson and others will assist.—A. P. Peck, lately superintendent of Music Hall, will have a benefit 20th, the offer of which is signed by several well known people, headed by Gov. Robinson.—Apropos of this benefit, one of the dailies of Saturday announces that the ex-manager's low state of finances is partly owing to his backing the Theodore Thomas musical schemes of recent years. And yet I got myself disliked a short time since because I told the truth about the Thomas (alleged) furore, in spite of the blowing to the contrary. Mr. Thomas is no more of a success in Boston than anywhere else.—Miriam O'Leary, who has for several years been a member of the Boston Museum co., and who is a cousin of Joseph Haworth, will delight New Yorkers next season as a member of Augustin Daly's co.—Napier Lothian, leader of the Boston Theatre orchestra, will have a benefit 26th, when he will play William Pease in Little Barefoot in conjunction with Maggie Mitchell and her co.—The Boston *Sunday Herald* gives in its latest edition a two-column sketch of Business Manager H. A. McGlenen of the Boston Theatre, detailing with much minuteness many interesting incidents of his life, from which it is learned that he was born in Baltimore, Md., Nov. 18, 1836, became a typo at an early age, served with honor through the Mexican war, and for thirty years has been connected with various theatres and amusement enterprises in Boston. He has occupied his present position since 1871, and has been famous for the [illegible] and success of his benefits, the one that will [illegible] May 28 promising to be as successful as any of [illegible] several theatre parties went to see Love on [illegible] last week.—Manager E. G. Gilmore was in [illegible] week, the guest of Manager John Stetson.—[illegible] who is able to be out again, was in Boston [illegible].—They are telling a good story around the [illegible] Museum about Alice Oates, who made things [illegible] on Monday, the opening day of her engagement there, asking for so many things and so much new scenery, etc., that the stage manager finally lost all patience, and asked her, "If you wanted the earth, what did you come to the Boylston Museum for?" Manager Lothrop went to New York Monday night, though I am not informed whether or no it was because he considered discretion as the better part of valor.—Alice Oates did such a large business during the week that she will play a return engagement June 1.—I met John Braham, leader of the orchestra at the Bijou, a moment Monday, and asked him about Bottom's Dream, for which he has composed the music, and which comes to the Park soon. "Well," he said, with the genuine Braham twinkle in his eye, "the music is pretty good." I should have asked him down stairs to Clark's if he had not said he must be at the rehearsal of The Rag Baby in two minutes, and two drinks in two minutes is too much.

CLEVELAND.

At the Euclid, George C. Miln played an engagement of three nights to very light attendance. Hamlet, Richelieu, Romeo and Juliet, and Macbeth were presented. McCaull Opera co. opened Thursday and finished the week to large audiences, and made the short stay an artistic success. This opera co. is fast gaining in popular favor, and the Ideals had better look to their laurels. Effie Ellsler opened 11th for one week; Haverly's New Minstrels 18th; Tony Pastor, 25th and 26th.

I am not surprised that the Academy was crowded all last week. The name, Adamless Eden, and the suggestive lithographs were enough to attract a certain class from one end of the city to the other. Oh, but they were disappointed! There was very little naughtiness. William Carroll this week; California Minstrels, 18th.

The People's has been doing a splendid business with an attraction below the average. James R. McCann is a fair actor, but his supporting co. is miserable. Man and Wife, Ten Nights in a Bar-Room and Ticket-of-Leave Man were murdered. Maude Granger this week; Lottie Church in Sea of Ice and Unknown, 18th.

Items: Dr. Mary Walker was a great card for the Museum last week.—William Haworth is home. He is making arrangements to appear in a co. being organized by M. E. Gaul to play at the Euclid during the three hot months.—Jessie Hatcher rejoined the McCaull co. here.—Henry Berger is in the city making arrangements for Theodore Thomas' appearance.—Amelia Groll's testimonial concert at Case Hall, 19th.—Mexican Typical orchestra, at Haltnorth's Gardens, 18th, week.

BALTIMORE.

The first week of the Summer season at the Academy of Music closed successfully on Saturday night. The audiences were large and gave every evidence of being well pleased. As for the work done by the co. in Prince Methusalem, it was in the main very creditable. Jeannie Winston's Prince was one of those delightful performances in which the part is peculiarly suited to the person. The new tenor, Walt Hampshire, created a most favorable impression. His voice is a sweet, pure tenor, and these qualities more than make up for any deficiencies in his acting. He promises to be one of the enjoyable features of the season. Walter Allen and Vincent Hogan, two of last season's favorites, still keep their hold on the public, and the reception given them nightly was very flattering. The chorus is strong in numbers and of excellent quality, and responds well to the leader's baton. This week opened well on Monday night with The Queen's Lace Handkerchief. Next production, Merry War.

At the Holliday Street Theatre Elly Coghlan, supported by Mann and Benoit's co., inaugurated the Summer season on Monday night in The Naiad Queen. The spectacle has been mounted in gorgeous style. The scenery is all new, rich and elaborate, and the costumes picturesque and pretty. The co. appeared to very good advantage, and included, among others, Frank Norcross, Lawrence Eddinger, James Vincent, Helen Windsor, Anna Caldwell, Mamie Le Riene and Carrie Stanley. The opening house was very large. The Forty Thieves is underlined to follow The Naiad Queen.

Coup's Equescurriculum drew big audiences to Ford's Opera House the last few nights of last week, and the horses gave a novel, enjoyable performance. They remain another week.

Manager J. L. Kernan seems thoroughly satisfied with his new venture. The attendance last week at the Monumental Theatre Skating Rink was very large, and for this week new attractions are billed.

Breeze: Treasurer Tom Hogan's benefit at the Holliday Street Theatre on Saturday night was a substantial compliment to the popular *chef* of the box-office.—The co. now playing at the Academy goes to Washington next week, and The Merry War will be given here by Mary Beebe, Rosa Cook, W. H. West, Louis De Lange, Agnes Stone, Signor Imano, George Roseman and others.—I met Louis De Lange in the lobby of the Academy one night last week, looking well and wreathed in smiles. He is quite a favorite here, and has a large circle of friends.—The Bandmann season at Harris' Masonic Temple Museum seemed to meet so favorably with the approbation of the patrons of the Museum that it will be continued another week. The repertoire announced includes Othello, Narcisse, Richelieu, Richard III., Dora and The Hunchback. A. P. Burbank will make his first appearance in tragedy on Monday night, playing Iago to Herr Bandmann's Othello. On Friday night they will reverse the parts.—Madame Zelda Seguin-Wallace was in town sick on Friday last.

CHICAGO.

The Boston Ideals and the Carleton Opera troupes have been rivals for popular favor the past week at the Grand and Columbian theatres, respectively. The result has been satisfactory to both, for the two theatres have had large audiences every night. The Bostons gave Giralda, their new opera, four times, and it proved to be a tuneful and very well written light opera. All the old favorites in the co. were received with applause, Marie Stone, Geraldine Ulmar, Lizzie Burton, McDonald, Frothingham, Karl and Morsell gaining special recognition. This week the operas will be a repetition of the old ones, including Martha, Bohemian Girl, Musketeers and Pinafore. Myron Whitney did not appear during the week. On Sunday night, 10th, the Hungarian Gypsy Band gives a special performance.

The Carleton co. gave Merry War four times, The Tambour-Major three, and Fra Diavolo once. May Fielding and Francesca Guthrie, the new members of the troupe, acquitted themselves admirably, Miss Guthrie especially distinguishing herself as Violetta in The Merry War. She has a clear, fresh voice of considerable range, and is a capable actress besides. Jessie Bartlett-Davis sang Elsa, in the War, in splendid style, and as Grealet, the drummer-boy, in Tambour-Major, renewed her former success. The singing of Signor Adolphi and Harry Rattenberry was a great improvement over their predecessors. Carleton himself was in splendid voice, and sustained the parts of General Spinola and Captain Robert with his usual perfection. The Haverly Minstrels and the Cragg Family of acrobats return this week to the Columbia. McCaull's Opera co., in Apajune, 17th.

Harrison and Gourlay in their absurdity, Skipped by the Light of the Moon, kept large audiences in a state of mirth at Hooley's last week. This week J. B. Polk will present his farcical comedy, Mixed Pickles, with John W. Jennings and Clara Fisher Maeder in the cast. Theo, 17th.

The Olympic had great patronage under the new management of Kohl and Middleton. The Kennedy Novelty troupe gave a meritorious entertainment. This week, Bartley Campbell's Galley Slave co.; U. T. C., 18th.

There was very little room left vacant at the Standard during the engagement of Nat C. Goodwin and his talented wife in Hobbies the past week. The Board of Trade men turned out on Tuesday evening and inundated the stage with bouquets. The Whiffles of Nat has lost none of its flavor from age, and Mrs. Goodwin was charming as Minnie. This week W. H. Gillette in The Private Secretary. Harrison and Gourlay, 27th.

Decidedly the best performance, in a dramatic point of view, that has been given in the city the past week was that of Maude Granger, in The Creole, at the Academy. She has fully redeemed herself in the minds of play-goers who thought her wholly lost in the namby-pamby emotional dramas of Southern life that have claimed her efforts for several seasons. Her handsome face and figure, combined with her strong, imperious manner, made her acting of the heroine a noteworthy performance. George Leacock was satisfactory in the opposite part. This week, Bunch of Keys.

Henry Chanfrau pleased large audiences at the People's Theatre in his play of Kit. This place of amusement is rapidly coming to the front, through the judicious selection of attractions and careful management. It has much to contend against by reason of its location, but this draw back will cease as the public become acquainted with the excellence of the performances. This week The Banker's Daughter.

Edwin Thorne had a profitable week at the Criterion, in The Black Flag. This week the Lorellas in Mishaps will amuse the northsiders with their acrobatic comedy. The Chicago Museum, Grenier's Garden and the Princess Opera House are all having a liberal share of patronage. As the Summer nights get closer, these low-priced opera entertainments cannot help but cut into the receipts of the regular theatres. The fact that all the theatres have made money, in spite of the enormous competition, and so many low-priced houses, is unanswerable proof that the Chicagoans are play-goers. They are not very discriminating in their choice, but go the theatre they will.

Items: Will J. Davis, who for two years has been the associate manager of the Columbia Theatre, will sever his connection with that house on May 16. It is understood that his departure from the theatre is solely on account of a reduction in expenses begun by the new management. J. S. McConnell, formerly treasurer, will assume the position made vacant by the retirement of Mr. Davis. He is an energetic young business man who has made many friends, and will doubtless give satisfaction in his new position.—J. H. Haverly has been hovering around the old Board of Trade building since the bulls and bears deserted it for their new quarters. It is rumored that he would like to get it for his new Casino project. His minstrel troupe is making money hand over fist, and the Colonel wants to use the surplus funds in Chicago.—Rosa Rand, the well-known actress, who during the past season has been seriously ill, is in this city. She intends to rest for some months yet, although she is in receipt of several good offers.—Richard Maddern, uncle of Minnie Maddern, has been engaged to lead the orchestra of the new Chicago Opera House.—Ernest Albert, who comes highly recommended, has been engaged as scenci artist for the opera house. Louis Tiffany has the contract for the interior decorations.—Buffalo Bill's Wild West Show begins a week's engagement at the Driving Park next Saturday. The show is said to be greatly improved.—Harry Powers, one of the most popular and highly esteemed of theatrical treasurers, who has had charge of the box-office at Hooley's Theatre for several years, will be married to Miss Mary Degan on May 11. He has the best wishes of the community.—Negotiations are said to be in progress whereby Frank Sanger will acquire a third interest in Hooley's Theatre. Mr. Sanger is a gentleman of wide experience in theatrical affairs, and would undoubtedly be a valuable ally in advancing the interests of Mr. Hooley.

SAN FRANCISCO.

May 5.

The old California looks up again, and seems on the right track to prosperity. This once popular place of amusement has had an eventful career—such a one as that of a citizen I have in mind at the moment. Once prosperous and powerful; then speculative and bad financial management; then power and influence on the wane; evil associations, drink, despondency and despair; out of sight out of mind, reappearing to old friends and faces as a suppliant for help. Lessee Hayman at this stage becomes the interested party, and puts the struggler through the scrubbing process and buys new clothing, which fits nicely and looks well. Manager Rial is then called upon to lend a helping hand, which he does, and exercises great care lest there should be another backward slide, and after passing through the ordeal of two successive seasons of the legitimate, once more the California takes and occupies the old position of influence and prominence. Fred. Warde's engagement at the house began with Virginius, last week, to fair business only, which increased with each performance, sufficiently to end a brief season in genuine glory. Of his characterizations, Virginius was best liked, some of the critics according him preference in the role over McCullough. Suffice it that Mr. Warde has proven himself an actor of sterling merit, honesty of purpose, conscientiously studious, whose prospects of future greatness are good.

It was a large and delighted audience that greeted C. B. Bishop and the Standard Comedy co. last night at the little theatre on Bush street from which the co. takes its name. Strictly Business is strictly Bishop, and as Philkins he is evidently more at home than in any other work he has done here, and better liked, which fact may be largely instrumental in doing an increased business over that of his season at the Baldwin. The presence of Archie Gunter at rehearsals was plainly seen everywhere in the performance last night, as the action was good and those in the cast were fittingly distributed, each player having evidently been selected, with an eye to his or her suitability to the part. The co. will appeal in other plays during the season and be continued so long as business justifies it, up to the time of closing the Standard for improvement, then reopen the minstrel season August 24.

Joseph Krelling reports the lightest receipts for Girofle-Girofla than for many operas preceding it at the Tivoli. Traviata will be the next, which will be followed by others in active preparation, among them Die Fledermaus, Pretty Poacher and Robinson Crusoe. The last named was to have been the next, but for the illness of a principal member of the cast as rehearsed. The report that the management has been negotiating for Louise Lester's return is untrue. In the absence of the minstrels, society has chosen the Tivoli for their Saturday night invasions. Mammas with their daughters, swells with their sweethearts, and well-dressed disturbers generally are the fashion now.

The audiences at the Bush Street have been steadily increasing since the John A. Stevens party opened in Unknown. Last week there was a marked improvement in response to Passion Slave. The initial performance of In the Dark, last night, attracted a fair audience only, owing in all probability to the fact of two openings at other houses, as In the Dark was presented for the first time on any stage, and an opportunity such as this, in San Francisco, seldom passes unobserved. Mr. Stevens and co. appear in Oakland week of 11th. The Grand has been leased by Mr. Stevens for one year, at which place he proposes to produce all his former successes at popular prices. This information is had from an interview with John P. Slocum, who goes to the Grand as manager.

At the Bush. Atkinson's Comedy co., in Peck's Bad Boy, 11th, followed by the Aimee English Comedy co.; then Augustin Daly's New York co.

Dion Boucicault began a four weeks' season last night at the California, the initial production being The Colleen Bawn, with the following distribution of characters: Myles, Dion Boucicault; Colleen, Nina Boucicault; Danny Mann, D. G. Boucicault; Anne Chute, Agnes Thomas; Sheelah, Mrs. L. E. Barker; Mrs. Cregan, Fanny Young; Hardress Cregan, Donald Robertson; Kyrle Daly, H. E. Walton; Father Tom, J. P. Sutton; Mr. Corrigan, Gerald Eyre; Mr. O'Moore, George Galloway. This will be succeeded by Shaughraun, and during the engagement the author-actor's new play, The Jilt, is promised its first production on any stage. Mr. Boucicault was given a very cordial reception upon his appearance last night by an audience fairly large in numbers and most eloquently appreciative.

At the Baldwin there was no falling off last week in the attendance upon Wages of Sin, yet it was withdrawn last night for Woman against Woman, by Frank Harvey, with the following cast: John Tressider, the workman, Charles Overton; Philip Tressider, his father, Charles C. Maubury; Gilbert Craven, a man-about-town, Gilbert Elliott; Sir Henry Chesterton, E. N. Thayer; Dr. Gordon Grayson, Fred Jerome; Peter Crank, a blind fiddler, Owen Westford; David Jackson, a villager, Andrew McKay; George Welton, William Moulds; Miriam, Lady Chesterton, Emma Cliefden; Mrs. Deborah Barton, Bessie and Miriam's mother, Julia Brutone; Rachael Westwood, Sara Von Leer; Mary Pedley, a village beauty, Susie Russell; Millie Grant, Kate Boylston; Bessie Miriam's sister, Marie Prescott. The audience was not large, but will grow before the week is done.

Items: Al. Stilwill, the prominent bill-poster and manager of Oakland, was seen in attendance upon Wages of Sin, at the Baldwin, last Tuesday.—Piper's Opera House is completed, having been thrown open to the public last night.—Charles B. Wells, a member of the California under Barton Hill, returns to California.—So does E. J. Buckley, and soon most of that grand old stock co. at the California Theatre will be here, as C. B. Bishop, Mrs. Saunders, Walter Lehman, Ellie Wilton. Alice Harrison, W. A. Mestayer, Lewis Morrison and Nick Long are either already here or en route, soon to arrive.—Messrs. Charles Reed and F. W. Stechhan have severed their business relations. I give the cause and effect as I understand them. On the return of the minstrel party Reed declined to appear because he was unwell; also unwilling to be a party to reduced prices, and was without opportunity to prepare new acts. Stechhan goes ahead, regardless of this, and notifies the public of Reed's absence from the bills by verbal announcement from the stage each night. The business continued excellent. Stechhan then concludes Reed was not the only drawing power in the organization, and offers a reduction of his salary for rest of the season. Reed objects and the dissolution follows. I think both gentlemen acted hastily. Charlie Reed selected an inopportune occasion for absenting himself, as the public was reeking with desire for the minstrels' return. Mr. Stechhan's conclusion that Mr. Reed did not draw was doubtless uncalled for, as his appearance was advertised and the public attended each evening with the full expectation of seeing him; and that Reed is a "howling favorite" here is unquestioned; therefore, until the drawing power of the minstrel boys was fully developed right here in San Francisco without Reed, Mr. Stechhan was not cautious to say the least, in permitting the breach. Then again, should any falling off in business, or unexpected increase of expenses, come upon the party, and a reduction of salaries become necessary, it snould effect all, not one, and this necessity becoming apparent, Mr. Reed should have co-operated with the management, submit to his share of reduction, and thereby strengthen, not cripple, the organization, however unpleasant the management.—Manager Charlie Hall has appointed E. A. Swift assistant treasurer of the Bush Street Theatre. Joseph Kreling, Jr., arrived a few days since at the house of his parents, to remain with them several years, and it is undecided whether the young gentleman will be the future tenor, baritone, or manager of the Tivoli.—Charlie Reed made a tempting offer to M. H. DeYoung for the Alcazar, the latter's new theatre, which is fast approaching completion.—Hearne, Roscoe and Brown are new faces at the Fountain Theatre.—Rumor says Boucicault desires as much to see a brother in Australia as he does to appear there, else he would not undertake a thirty-day sea voyage.—The new faces at Woodward's Gardens are Messrs. Novette and Dampierre, Wilson and Stokes, Hearne and Roscoe, Leo Brothers, Brown Brothers, Moncrief and Rice.—Sunday night, 3d, closed the regular season of the German Theatre co., Franz Rineau's benefit. — Confession, and Amelia Strahl as the star, attracted a large number of people to the Baldwin.—The Marriage of Figaro, 15th and 16th, by the Campobello Opera co. of amateurs, is looked forward to with much expectancy, and will be made a swell society affair, as it is for the benefit of Grace Episcopal Church and under the patronage of wealthy ladies who are society leaders. The appearance of Frank Unger alone will be sufficient to make the opera very attractive. — Mr. and Mrs. Turner—*nee* Annie Montague—are en route from Honululu for San Francisco. The latter was one of the prominent members of the Emile Melville Opera co.—The family of M. Y. Ferrer is a remarkable one of ten children—all musical. At a concert given by this talented coterie, I admired the singing of Mrs. C. K. Bonestell, whose soprano seems remarkable for its purity, range and flexibility. She goes to Italy shortly to study.—Manager Hayman left 1st for New York, to be gone a month. Meantime Manager Eberle and Treasurer Hayman are kept busy in their respective offices.—Theodore Thomas' Concerts, 28th to June 3, promise to make a large sum of money to the projectors, and Seymour Locke is smiling out loud at the long-withheld but great interest the public is showing at last by its liberal subscriptions.—E. E. Price, manager of the Rankin comb., has returned, and reports a warm reception and a large audience at each of the Sound cities up North. The co. plays Los Angeles week of 12th, then appears in the interior towns of Southern California until June 29, when it appears at the Baldwin Theatre as the permanent stock co.—Fryer's Equescurriculum is enjoying considerable popularity at the Wigwam, where Manager Gaylord will continue the work for four weeks, and longer if it goes on drawing as well as it does now.

CINCINNATI.

The Naiad Queen was successfully brought out last week at Heuck's New Opera House with a cast almost entirely made up of local talent. The spectacle had been in almost constant rehearsal for several weeks, and the completeness of its stage equipment was really marvelous. The scenery eclipsed anything seen in Sieba or Excelsior, and a number of the tableaux were rightly encored. Lena Tettenborn, formerly of Tony Pastor's co., and now a resident of Cincinnati, assumed the leading role, Stalacta, in creditable style, and received satisfactory support from Clem Herschell, Stella Stuart, Estelle Breton and Lillie Hessler. The piece will run during current week. Manager James Fennessy's benefit takes place June 7.

Pinafore at Havlin's was presented during the week by Grau's Comic Opera co. to excellent business. As before stated the troupe is a strong one and includes some really clever people, notably Max Figman, Helen Cooper, Alice Hosmer, O. H. Waldo and Warren Ashley. Olivette was given 10th for Treasurer W. E. Jones' benefit and packed the house. The theatre will close current week, to reopen 17th with William Carroll in Lend Me a Dollar. It's to be hoped, in view of the suggestive title, that the amusement going public will respond.

Cheap and genuine minstrelsy at the People's past week furnished an entertainment sufficiently attractive to fill the little theatre nightly. Ed Johnson's sketch and the end performance of Hawkins and Green were well received. This week Lily Clay's Adamless Eden comb., followed 27th by the Little Nuggets comb.

From a professional point of view, the Lorellas are reckoned good for a twenty-minutes turn; but when it comes to imposing upon good nature by prolonging that turn to two and one-half good solid hours, human endurance rises up and rebels, and as a sequence the attendance to see Mishaps at the Grand past week was far from satisfactory. George C. Miln cancelled. Bartholomew's Equine Paradox, 17th.

Draper's Uncle Tom's Cabin comb. at Robinson's packed that popular theatre nightly during the past week. Kate Partington's Topsy and Sam Bolter's Uncle Tom were creditably enacted. This week Pop, with John E. Ince in Mackey's well known part of the seedy author.

Reflections: The Grand is at present apparently playing in hard luck, and with three calamities such as Daniel Webster Clifton's benefit, George C. Miln's cancellation, and the performance given by the Lorellas (Ed. Bloom's snap) in Mishaps, all encountered in one short week, the outlook, to put it mildly, is quoted as far from encouraging.—The *Evening Post's* newsboys will attend Pop at Robinson's, 11th. The benefit of Treasurer Jones, 13th, at Havlin's was financially a success.—An erroneous paragraph now going the rounds of the Eastern press regarding Francis Wilson of the McCaull Opera co., relates that he was at one time a member of Mackin and Wilson's Minstrels. The item in question is incorrect from the fact that no such minstrel party ever existed. Wilson, who always was a versatile artist, was a partner in the song-and-dance-team of Wells, Mackin and Wilson, and the copartnership between the two was severed in this city, to the writer's knowledge, by Mackin's illness and retirement to the hospital while the team was playing a Cincinnati engagement. Subsequently Wilson made his debut here in white face with William Gill, Charley Drew, Amy Gordon and Eleanor Deering (Mr. William Gill) in Gill's Goblins; or, Fun on the Rhine, presented at Heuck's (old) Opera House while Mackin, his old partner, was doing his specialty act at a local variety theatre during the same week.—The advance sale of seats for the May Festival concerts was largely successful.—George Murphy, formerly one of the bright particular stars of Harry Miner's Comedy Four comb. is booked for current week at the Vine Street Opera House.—Sallie Coben, late of the Dreams comb., departed, 9th, for New York to join We, Us & Co. party.—One of the novelties to be introduced at the Zoo during the Summer will be a roller coaster patterned after the one in use at the Highland House.—F. A. Comstock is in the city representing Bartholomew's Equine Paradox.—D. B. Hughes, late scenic artist at Heuck's, was sued, 5th, by John Gardner on a claim of $31.

PHILADELPHIA.

The event of the week was the appearance at the Academy of Mme. Ristori and Edwin Booth in Macbeth. The audience which attended the performance was beyond doubt the largest ever assembled in this city on the occasion of a dramatic representation. From the orchestra to the last row of benches in the third gallery, the vast auditorium was literally filled. No higher compliment could have been paid to these two, aptly styled the king and queen of tragedy. Mme. Ristori's Lady Macbeth suffered somewhat by reason of the size of the house, which made her English more difficult than usual to understand. Mr. Booth gave his usual polished interpretation of the ambitious Thane. There was much in the details of the performance deserving of unfavorable comment, but the audience was too enthusiastic in its reception of the lady and gentleman whose genius had drawn it thither to leave room for minor matters.

The Old Kentucky Home was brought out at the Chestnut and failed to score a substantial success. It is a nicely told little love story, but lacks backbone and vim. Effie Ellsler is certainly a very clever woman, and does everything she undertakes conscientiously and well.

Of the co. supporting Miss Ellsler, Mr. Thompson as the Judge deserves a word of praise, and Archie Boyd gave an exceedingly clever delineation of a negro character. Business during the week was fair. The opening house on Monday night was very large in point of numbers. I make this statement, as exception has been taken to the word "fair," used in my telegraphic special of last week. The current bill announces the Ford and Wallace English Opera co., which includes Mrs. Zelda Harrison-Seguin-Wallace and Alfa Norman. The opening opera is Fra Diavolo. Black Crook revival by the Kiralfys, 18th.

At the Opera House Around the World has drawn well—beyond the expectations of "mein brudder" even. All of which I am glad to record. I had thought it too much of a chestnut, but am pleased at finding myself mistaken. The piece is handsomely set and nicely dressed. Some of the co.—the dramatic portion—are bright and gave us good work. Among them may be mentioned Helen Tracy, Rose Wilson, Frank Kilday and Louise Allen. Charles Chappelle is by no means strong as Phineas Fogg. Indeed, the part is in no way suited to his line of business. Around the World will run until the 18th, when Edward Harrigan will present Cordelia's Aspirations.

Tony Pastor's engagement at the National was an enormous success, the house being crowded at each performance. This week East Lynne will be given with Ada Gray in the leading role. Next week, Atkinson's Comedy co., in Peck's Bad Boy.

Jacquine, at the Arch, with Mattie Vickers and her husband, Charles S. Rogers, in the principal parts, was played to light business. The present and last week of the season will be devoted to a revival of The School for Scandal, with Mrs. John Drew as Lady Teazle, assisted by George Holland, Nelson Wheatcroft. Sidney Drew, G. H. Fitzpatrick, Mrs. Sol Smith, Clara Stoneall and others. The part of Lady Teazle is peculiarly Mrs. Drew's own, and the concluding week of the season will doubtless record a succession of full houses.

The Walnut also closes the present season with the week upon we have now entered. Three Wives to One Husband will be given by the Union Square co. Last week John T. Raymond did Mulberry Sellers to good business. It is scarcely fair to criticise people for the work done in a play like The Gilded Age, as the parts are *nil*, and simply clog even the best efforts.

At the Arch Street Opera House their will be a brilliant production this (Monday) evening of The Grand Duchess, by Harry Mahn's co. It is expected that the Duchess will have a run of several weeks. The scenery and costumes are handsome and elaborate; the opera has been carefully rehearsed, and all of the members of Manager Mahn's co. are clever. Why should success not follow—at ten, twenty and thirty cents?

Items: Manager W. H. Morton and Charles M. Southwell will be the recipients of a testimonial benefit next Thursday afternoon, at McCaull's theatre.—The New Central will remain open during the Summer months.—It cost J. T. Raymond an even dozen of "Extra Dry" the night Fleischman, Tuttle Lindsay *et al.* entered the jury-box in the court-room scene.—Edwin Booth made a neat speech on the occasion of Ristori's farewell at the Academy. The Madame was too much affected to speak for herself.—Hogan, Campbell and Co. have dissolved partnership, and the Museum at the corner of Ninth and Arch, is now controlled by C. A. Brandenburg.—W. E. Sheridan will appear at the Chestnut next month.—Anna Dickinson is in town.—W. J. Florence was the guest of Manager Fleischman, of the Walnut, last week.—The season of 1885-86 will open at the Opera House, Sept. 14, with Daly's co. in A Night Off. At the Chestnut, Sept. 7, with Sims' His Last Chance. McCaull's, Sept. 21, with The Black Hussar. Walnut, with Rhea in a new play, Sept. 14. The date of opening at the other houses has not been fixed.—The closing season has been fairly eventful in that it has given us a great number of bad plays, and also been tempered with a fair share of the effect of general business depression. It has also demonstrated the fact that Philadelphia is about as good a "show town" as any in the country, if not a little better. I am pleased to chronicle the fact that Irving drew less money here (comparatively) than in any other city.

BROOKLYN.

Among the many brilliant chestnuts which have attracted attention this week has been Uncle Tom's Cabin at the Grand Opera House. The principal features in the old-time drama were Mrs. G. C. Howard's Topsy and several dozens of original darkies from Navy street. Charles T. Ellis in German Luck week of 18th.

Her Atonement drew an immense audience at the Brooklyn. It is to some extent an exceedingly good play. It relates a very interesting story about the war of the rebellion; has many picturesque scenes and sufficient speaking power to make the production in every way enjoyable. With a poor display of scenery, worn out costumes and a weak co., this play like many others can be made most insufferable to the auditor. A few of the members were well up in their parts, and these few actually saved the piece. Daly's co., in A Night Off, next week.

Mr. and Mrs. G. S. Knight have certainly struck a very rich thing in Over the Garden Wall. As the play was given at the Park Theatre on Monday evening there is but little if any defect in the entire work. The Knights and Robert E. Graham were tendered a warm reception by the large audience, and the play itself was considered one of the best written comedies seen here in some time. Alone in London next week.

Items: A Brave Woman is being rehearsed at the Brooklyn. The opening date is fixed for 25th.—Adeline Stanhope, who has not been seen since her appearance in The Sea of Ice, will begin a week's engagement at the Grand 25th, with Gilbert's Sweethearts.—Colonel Sinn, of the Park, insists on Harrigan and Hart filling their engagement as per contract, and from the present outlook they will both appear.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Mattie Vickers is here this week in Jacquine. She is supported by an excellent co. Large audiences. Next week Charles A. Gardner in Karl, the Peddler.

Lee Avenue Academy of Music (C. L. Woglom, manager): Joseph Jefferson began a week's engagement Monday night, playing Rip Van Winkle, Lend Me Five Shillings and Cricket on the Hearth. No matinee on Wednesday. Next week, Roland Reed in Cheek.

ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): Last week one of the best minstrel shows ever seen here was given by Haverly's co. From the time the curtain went up the interest was immense. The first part was entirely new; the jokes were fresh and the novelty lasted all through the evening. The Banquet of the Liverpool Club was exceedingly funny. Charles Queen did his champion clog solo, and Bob Slavin just overflowed with bright and new witticisms. The Cragg Family are five in number, and their acrobatic feats and achievements are superior to anything ever seen here.

People's Theatre (W. C. Mitchell, manager): Bartley Campbell's Galley Slave was given at this theatre during the week. The principals in the cast were E. R. Marston and Marjorie Bonner. The play was very nicely presented and did a fair business.

Standard Theatre (W. H. Smith, manager): The Thompson Opera co. produced Patience last week to very good business. Miss Franc D. Hall was good as Patience; A. W. F. MacCollin was funny as Bunthorne, and the rest of the cast was good. The costuming is very pretty, and altogether we have a treat in the light opera line for several weeks to come.

Casino (George McManus manager): Good attendance at the cosy little place is the rule, and last week was no exception. Those to whom most praise is due are Lester and Wallack. Dollie Davenport, Charles and Bly Harrison, Neil Price, Carlotta Pearle and Grace and Harry Emmett.

Items: The Olympic Theatre is closed for the season.—John W. Norton paid a flying visit to Chicago this week. He reports progress on his new theatre there.—The Grand Opera House, which was destroyed by fire last Winter, is gradually taking shape under a large force of workmen. Work is being pushed rapidly.—J. H. Haverly has been in town during the week. He is with us once more, and we are glad of it. Under his direct management minstrelsy is itself again.—The Elks Club and Lodge are all worked up over a change of location scheme. The probabilities are that a change will be made.—In a very short time Pat Short, of the Olympic, promises us something charming at his old Summer stand, Uhrig's Cave. We are all pining for it, though just now the weather is too cold.—Dr. Carver's Wild West Show at the Fair Grounds last Sunday drew over 30,000 people. To-day William F. Cody follows him with something of the same sort.—D. L. Reid died last Saturday. He was one of the best informed theatrical critics in St. Louis and was authority on baseball matters. His friends, the members of the press, showed their appreciation of his worth in the handsome floral tributes sent to his funeral. His remains were sent to his relatives in New York city last Monday.

ALABAMA.

MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): During the May Drill 4th to 9th, Lizzie Evans appeared to large houses. Fogg's Ferry, Dewdrop and Maud Muller were presented.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): Alma Stuart Stanley's Paintin' 'er Red co., made up of a number of San Francisco people, appeared to good audiences April 29, 30.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): Fred Warde played Virginius to a large and appreciative audience April 24. He was very well received. Shadows of a Great City held forth 26th and 27th to crowded houses in spite of very bad weather.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The Barlow-Wilson Minstrels opened to the full capacity of the house 4th, and deserved the large patronage of the week, for they gave an entertainment that has never been surpassed here in the minstrel line. I will not take up space in saying what has already been said of this co. Everything on the programme was rendered in good style, although there were no new features. A better pair of fun-makers than Wilson and Dougherty can hardly be found. The singing, dancing and acrobatic feats were excellent. The Aimee English Comedy co. will give Mam'zelle the first three nights week of 11th. Divorçons the last three nights. Laura Dainty, 18th.

Academy of Music (P. F. Hughes, manager): Bock's Power of Money drew only fairly well, notwithstanding prices were put down low. A fair play and some good scenic effects, but the co. is not overburdened with dramatic talent. Jessaline Rodgers' part of Jeanne Wordsley was taken by a local resident and fared poorly. After a little more rehearsing Bart Wallace will make all there is to be made out of the character of Jolland. Mr. Wallace is a good comedian and has made many friends here. Fortunes of War, 14th; Florence Molinella in dramatic readings for the benefit of the library at Longfellow school, 15th. Fortunes of War again on 16th, also at matinee.

California Hall: A very hilarious audience was present at the reopening on Saturday night, 2d. Messrs. Sieman and Lichtenthal are now the managers. Marie Roller and her orchestra are still there. Misses Marion and Addis, vocalists, have been engaged.

Small Talk: General E. K. Stinson will give a lecture at the Tabor on Sunday night, 10th. His subject will be "Glittering Generalities."—The Barlow-Wilson party paraded the streets in carriages. The bus occupied by the band was drawn by six horses. The gentlemen were all arrayed in tall white hats.—Etta LeClair, for some time at the Palace, died in Leadville on 4th.—The second concert was given at the Conservatory of Music on night of 6th. Only fair attendance owing to indement weather.—Edward Thurnaer was in town week of 4th, looking after the interests of Laura Dainty. Miss Dainty will be thoroughly advertised.—Barrett's circus is due here June 1. M. Leland is their representative.—Possibly Harry Webber's co. will go to Aspen before leaving the State.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): T. P. W. gave one of their enjoyable minstrel treats, 9th, to scarcely a vacant seat.

New Haven Opera House: Joseph Murphy, ever popular here, will try his drawing powers a second time this season, 15th and 16th.

Bunnell's Museum: The Harris Opera co. sang through an extended repertoire last week, and gave the patrons their money's worth. Deschon is a rising young comedian, but with a fatal tendency of owning the stage when upon it. Katherine Rogers will do several emotional plays, opening 11th.

American Theatre (Press Eldridge, manager): Victoria Loftus Blondes brought together a certain class,

last week, conspicuous for size rather than quality. Women still rule for another seven days.

DANBURY.

Opera House (C L. Taylor, manager): T. P. W. Minstrels drew a big house 8th.

WATERBURY.

Opera House (J.. H Cole, agent): Last week was full of interest to music-loving people. House was occupied the entire week by Bennett and Moulton's Comic Opera co. This is indeed a most excellent co. and their entertainments each evening was attended by audiences which filled the house to overflowing. The Mascotte, Olivette, Chimes of Normandy, Patience, and Pirates of Penzance, Pinafore and Billee Taylor were presented.

DISTRICT OF COLUMBIA.

WASHINGTON.

A'tau h's Opera House (John W. Albaugh, manager): Last week was so crowded with fine concerts that I feel that I can do but scant justice to each in the brief space allowed me. The Thomas Orchestra drew fine houses Monday and Wednesday nights and Wednesday matinee. Emma Juch was to have sung at the latter, but was ill; so Max Heinrich appeared in her place. Mme. Materna and William Winch were the soloists, at night. Fursch-Madi sang Monday night. Tuesday, Patience was repeated by the Georgetown Orchestra. Mrs. Nellie McCarter made a charming Patience. Thursday, Miss Thursby, assisted by Annie Louise Powell, A. S. King and Mme. Hopekirk, gave a delightful concert to a full house. Miss Thursby was in fine voice and was recalled again and again. The Choral Society, which has in its ranks most of our best singers, gave a mixed programme Saturday night, concluding with Klarchen of Eberstein, to a packed house. Agnes Huntington and Whitney Mockridge, who made such a pleasing impression on a former visit, were the soloists, and won warm and deserved applause. Prince Methusalem this week, with Mary Beebe, Agnes Stone and others at cheap prices. Next week, Queen's Lace Handkerchief, with Jeannie Winston, Louise Searle and others in the cast.

Ford's Opera House (John T. Ford, manager): The Seguin-Ford co. drew good houses last week in Fra Diavolo, The Chimes, Martha and The Bohemian Girl. Mrs. Seguin, though very ill, sang until the last of the week, when Miss Fatmah Diard was substituted. It is hoped that a few days rest will enable her to fill her engagement this week in Philadelphia. Dora Wiley this week in The Mascotte and Olivette.

Herzog's: Florence Noble and Harry Jackson in Queen's Evidence.

Dime Museum: The Leonzo Brothers and their acting dogs in Planter's Child and Brother Against Brother.

Items: Abner's Summer Garden opens 16th with Anna Mercedes, soprano, and Clara Waddington, cornetist.—Miss Thursby after a delightful visit of some weeks, has returned to New York. Her European tour is postponed for the present.—Miss Huntington and her sister are guests of Mrs. John Jay Knox. Mr. Knox, whose duties detain him most of the time in New York, is the president of the Choral Society. His wife, an enthusiastic musician, and a busy woman in many ways, fills his place admirably, attending to business matters and entertaining a great deal. She gave Miss Huntington a reception on Monday afternoon. Miss Huntington goes to Dresden to resume her studies with Lamperti, intending to appear in opera.—Mr. Mockridge strengthened the good impression made on his former visit.—Mlle. Das Nogueiras, daughter of the Portuguese minister, a fine musician, is a member of the Choral Society, while her brother is one of the first violins in the Georgetown orchestra.—Harry Fiske says its news to him that Albaugh's Opera House is to have a new manager. He says Mr. Brooks has booked some attractions for the house, but that is all he has to do with it.

FLORIDA.

GAINESVILLE.

Kittie Rhodes and co. played to fair houses on April 31 and May 1 and 2. The Bijou Opera co. played to crowded houses, 4th and 5th.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Milan Italian Opera co. presented Trovatore, Faust, Lucia and Martha, 4th, 5th, 6th and 7th, with Mlles. Romeldi, Benic, Morse, and Montegriffo, Vansani and Bologna, to large and highly enthusiastic audiences. Mlle. Romeldi, who assumed leading parts in Trovatore and Faust, has a sweeter voice and created a better impression than did Benic, who sang first parts in Lucia and Martha. Montegriffo, since his appearance here with Hauk in '83, has improved wonderfully, and merited the praise and applause showered upon him. The chorus was fair, while the orchestra was excellent. This co. return in November, when they will doubtless do a large business. The Bijou Opera co., with Adelaide Randall as prima donna, appears 14th, 15th and 16th. The Ford Amateur Association will occupy the theatre for their summer-nights' entertainment during the months of June and July.

Items: Manager John Lavine, of the Milan Opera co., had some misunderstanding with the musicians and also a portion of the male chorus, while here, in consequence of which he discharged two of his orchestra, which settled the difficulty.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): J. H. Huntley, with his low prices, has had full houses during the week. Annie Firmin and the John Jack co. will try the same business week of 11th. They will do well, as the city will be full of strangers visiting our annual firemen's parade.

MACON.

Academy of Music (H. Horne, manager): The most cultured assemblies of the season attended the performances of the Milan Italian Opera co., 8th and 9th, in Il Trovatore and Faust. Mlle. Romeldi and Signori Montegriffo and Vansani received an ovation. There were numerous floral tributes. In short, everybody was delighted.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Gus Williams, as Captain Mishler, was well received by a small house 1st. Isabel Waldron played the part of Ida Tracy very well. De Loss King, as Budd Bridle, and Mrs. Wallace Britton, as Violet Pillsbury, were well received. Arion Bell-Ringers did good business week of 4th at ten and twenty cents.

FREEPORT.

Opera House (M. H. Wilcoxon, manager). Gus Williams and co. in One of the Finest, 6th, to one of the finest audiences of the season. Regular prices.

Germania Hall (R. Hefte, manager): Yank Newell's Muldoon's Picnic co., 10th, one week. Low prices.

Arena: Sells Brothers' Circus is billed for 26th. Forepaugh has written for a date.

QUINCY.

Opera House (P. A. Marks, manager): The production of Macbeth, by Thomas W. Keene, 5th, before a fair audience, did not come up to expectations. Support weak, with exception of Mr. Hagar as Macduff. W. J. Scanlan made his first appearance in this city, 6th. Matinee and night to fair houses. His songs won enthusiastic applause.

GALESBURG.

Opera House (F. B. Kirch, manager): Gus Williams is billed to appear 13th in One of the Finest. Romeo and Juliet will be presented by home talent 18th, with M. M. Bennett, of Boston, as Juliet.

Arena: Burr Robins' Circus, 15th.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Maude Atkinson's Dramatic co., week of 4th, gave Fanchon, Queen's Evidence, French Spy, All that Glitters is Not Gold, and other plays to very large houses at low prices.

Arena: W. F. Cody's (Buffalo Bill) Wild West at Fair Grounds, 7th and 8th, to only medium business, owing to disagreeable weather.

PEORIA.

Opera House (Lem H. Wiley, manager): Grace Hawthorne 8th and 9th and matinee in Queena and A Mother's Heart to very good audiences. Harrison and Gourlay, 11th, to large business. The Thomas May Festival is an assured success, as there have been tickets enough sold already to more than pay expenses.

INDIANA.

INDIANAPOLIS.

At English's the entire week was filled in by the Little Nugget co., embracing the Sissons, Herbert Cawthorne, Frankie Jones and others. The work of the co., as a co., is rather "yellow;" but one dime will buy but ten cents' worth. The audiences would average only fair, though the opening was good. The specialty work is good. The Matlack Celebrated Case co. fill the week. Pop, by a Surprise Party, week of 25th.

The Grand was given up to vaudeville during the week. The Old World Gem co., with Feeney, Loftus, Laurent, Edelweiss Choir, Herbert Brothers (who joined here) and Jaquerine, gave a new version of variety show. The features were good, but houses were poor. Closed rest of week. For week of 11th, Draper's U. T. C. co. at popular prices. They advertise two Topsys, two Evas, two Markses and a fifteen-acre cotton-field. Walker Dramatic co., week of 18th. Helen Desmond fills week of 25th in a series of the legitimate at low prices. Jennie Calef in Fanchon, Muffets and M'liss, week of June 8.

The Museum did not notice a material decrease in attendance on account of the reopening of the Zoo. Business continued excellent. The Keane co. gave Mrs. Partington in a very acceptable manner. Minnie Kissell, of this city, plays Ike in very good style and divided the honos with Keane. The bill for week of 11th will be Solon Shingle by the Keane co. and Sheridan and Flynn's specialists.

The new Zoo opened with very great "e-klaw" 4th. The building had not been entirely completed during the month it was closed, but the Silbon's Cupid co. and a great list of premiere stars satisfied usual fair audiences. The dimensions of the house, as rebuilt, are 202 feet deep by 54 feet wide, and three stories (elevated gardens), 56 feet. The auditorium is 74 feet long by 54 feet wide and 34 feet high. Capacity, 1,500 on a pinch. The stage opening is 35 feet high by 30 wide. The stage dimensions are 54 feet long by 35 deep by 56 feet high. The rigging-loft and stage machinery is new and complete. Thirteen pairs of flats in thirteen grooves will enable many stage sets. The scenic work was mostly done by Walt P. Wilson, and is very creditable. As a theatre, it is very handsome and complete, and if Gilmore could only daub out the questionable name of "Zoo" and its kindred ties, the place might be an honor to the city. It is the intention of Manager Gilmore to cut the bills so as to allow two performances during an evening and three matinees (usual) per week. The people for week of 11th are: Ward and Lee comb., Madge Ashton, Murphy and Miles, Cherrie Chapman, Charles Queen, Ward and Lee, Ada Burt, Gus Garhalt, the Bertine Sisters, Harris Sisters, Nellie Davy, Blanche Weyett and Mollie Williams will be added to the stock.

Elbow Shots: John Power and Lee McDowell, of the Keane Comedy co., have been resting in Chicago, but rejoined the co. here 10th, and will appear in the cast of Solon Shingle.—Minnie Kissell has filled several positions in the Keane co., and has given the best of care to here parts. Indianapolis girls always do.—O. H. Hasselman is arranging to bring the Mexican Orchestra to Indianapolis for a return date. They will probably fill in the 28th and 29th at Plymouth Church.—Hon. W. E. English has been offered the Consul-Generalship at London.—The New Zoo opened to a little more than $250, at low prices.—Mrs. B. M. Grubbs and Pauline Bernard, mother and niece respectively of Maude Stuart, started, 8th, for Denver.—Higgason, the Zoo employe who broke a leg by a fall from the rigging-loft, must [suffer amputation of the limb.—Several times during the past week has the death of Marsh Adams been expected.—The wedding of Percy Weadon (dramatic on the *Journal*) has not been officially denied, but it is understood. The favored one is an Indianapolis belle.—A suicide in Grand Opera House block last Sunday night caused considerable consternation during the Turners' performance.—Minnie Turpen is an Indianapolis lady who leaves next week for New York, where she will arrange for the coming season. Miss Turpen is a young lady of much talent, and adopts the stage with the full knowledge that there must be a low start to achieve distinction. She evinces pluck and good sense, and I trust that she may be very successful.—The old shell used as a rink was destroyed by fire 9th. "One by one the roses fall."

FORT WAYNE.

Masonic Temple (J. H Simonson, manager): This place has not done a land-office business during the past three weeks; consequently a letter from me has failed to make its appearance until now. We had Carleton's Opera co. two nights, 1st and 2d, presenting the Drum-Major's Daughter and The Mascotte to fair business. The co. is above the average and the chorus exceptionally strong. The first night The Drum-Major's Daughter was rendered in a way that called out a much larger house the following night to see The Mascotte. They butchered this charming opera horribly and tired the audience. Probably they thought we didn't know enough about music to appreciate it. Right here allow me to remark that I am unable to distinguish why there should be a difference between metropolitan and provincial criticism. To illustrate: I notice that Grau's Opera co. is receiving favorable criticism in the larger cities and *vice versa* in the smaller. When it was here it gave the worst performance of the Queen's Lace Handerchief I have been unfortunate enough to witness. Whether the members can do better I will not undertake to say, but some of the best musical critics in the city coincide with me. If they can do better, they should make no objections to these remarks

Academy of Music (R. L. Smith, manager): This place resumes its old name and will play low-price attractions through the Summer. The Hollywood Opera co. is booked one week, opening 11th in Cinderella.

Items: Wallace's Circus passed through the city Sunday. Did not stop here, not caring to compete with Doris who comes 12th.—Josie Schrader, one of the chorus-girls with Carleton's Opera co., slipped and fell down a short pair of stairs at the Temple and fractured her arm. She will be incapacitated from duty for some time.—Our colored band has left to join Burr Robin's Circus.—The bill-board war wages fast and furious, and the participants seek satisfaction through the courts. My advise is to come to some satisfactory understanding as there will be more money in it for all of you.—Manager Smith seems very enthusiastic over the prospects of the Academy and is determined to make something out of it.—The skating-rink craze is abating and the rink looks deserted unless there is some special attraction.—L. M. Harned has been in town during the week working up a boom for the Hollywood comb.—Forepaugh's Circus is booked for July 4.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Lawrence Barrett, 7th, appeared as Launciotto in Francesca da Rimini and highly pleased a large house. Many attended from surrounding towns. His support was very even and good, and in keeping with his own high talents as an actor. Mr. Barrett has been a little unfortunate in visiting Lafayette. On the two last occasions he had to compete with circuses.

Arena: Buffalo Bill and his Wild West, 4th, appeared at the Fair Grounds, a short distance from the city, but were not largely patronized. J. B. Doris' Circus met the same fate, 7th, giving a fair entertainment to small audiences. Weather too cool.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Crossen's Banker's Daughter gave good satisfaction to a fair audience, 5th.

VINCENNES.

Green's Opera House was destroyed by fire on the night of the 4th. Loss, $25,000; insured for $15,500. Will be rebuilt immediately on ground-floor plan. Manager Frank Green will visit a number of small cities in a few days to get a model for a good provincial theatre.

VALPARAISO.

On the 5th, George Hankinson, manager of the Grand Opera House, was united in marriage to Miss Lizzie Maulsby, daughter of T. T. Maulsby, proprietor of the Merchants Hotel. The parties are all well known to the profession. The bride is young and beautiful, and if the kind wishes of her friends could insure happiness, she would never know a sorrow.

IOWA.

CLINTON.

Davis Opera House (E. M. Davis, manager): Gus Williams in One of the Finest, 7th, to about seventy-five dollars. Williams and his people were well received. He sang some new songs.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Arion Bell-Ringers closed a week 2d to good business, the receipts increasing each night. The co. gave the best satisfaction for the prices—ten and twenty cents. Mlle. Rhea, 20th; The Private Secretary, 26th.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Ristori's return engagement 1st, attracted a fair sized audience. We do not regard Mary Stuart as her strongest play. Too much is left to the imagination. Mrs. Augusta Foster as Elizabeth and Irwin Sherley as Sir Edward Mortimer were very acceptable. The vivacious Aimee in Mam'zelle, 4th, to large house. The little French lady captured the audience at once, and was repeatedly encored. The distribution of characters in the audience made a hit. Thomas W. Keene May 6th, in Richard III., contrary to expectation, drew a large house that gave abundant proof of Mr. Keene's masterly interpretation of the role.

Foster's Opera House (William Foster, manager): Janauschek 2d in Zillah, delighted a large audience. Harrison and Gourlay, 14th and 15th.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Janauschek and co. came 5th in My Life, to a crowded house. Her support is the best that has graced our boards this season, in fact, one might say that she carries a star cast.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): T. W. Keene, 4th, in Richard III. with Miss Timberman, of our city, in the character of Lady Anne. This was Miss Timberman's debut, and it was successful in every particular. At the end of second act, the star and debutant were called before the curtain, Miss T. receiving quite a number of floral offerings. W. J. Scanlan, 7th, in Friend and Foe to a large and appreciative audience. Galley Slave, 14th.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager); The Mendelssohn Quintette Club appeared 4th to a very good audience, giving entire satisfaction. Rentfrow's Pathfinders, 10th, 20th, 21st, 22d. Cortina's Spanish Mexican Wild West will exhibit on the Fair Grounds, 19th and 20th.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Barlow-Wilson Minstrels, 1st, gave a regulation show to a regulation audience. Week of 4th, Rentfrow's Pathfinders to good business at reduced rates.

Grand Opera House (Wood and Updegraff, managers): April 27 to 2d, Martyne's Merry Makers and Cole's Comedy comb., assisted by May Smith (I trust none of the titles have got away) gave a really excellent entertainment at popular prices. Dickson's Sketch Club, 4th, 5th and 6th, in Editha's Burglar and Combustion, gave one of the most meritorious of that class of entertainment seen here this season, and at popular prices, too. The wonder is, how can they do it?

Arena: Uncle John Robinson's Circus is gorgeously billing for the 22d, but as the daily papers so far have had nothing to say of it, it is probable that the gentleman with his hat full of clippings and hands full of "comps." has not been seen yet.

PARSONS.

Edward's Opera House (L. L. Baird, manager): The Mendelssohn Quintette Club, of Boston, came 2d to good business, and highly pleased the music-loving people of this city. Cortina Spanish-Mexican Wild West Show will exhibit here 18th.

WICHITA.

Turner's Opera House (George Kroenert, manager)): Nella F. Brown, in select readings, pleased a fair house April 28. Barlow-Wilson Minstrels had a packed house 4th.

Items: L. M. Crawford, of Topeka, has leased Turner's Opera House for a year from August 17. His long and successful experience as a manager in Topeka, Atchison, etc., is a sufficient guarantee of his capability, and we anticipate something good in the way of entertainment for next season.—J. A. Simons opened the house as a Summer garden and theatre 11th.

EL DORADO.

Ellett's Opera House (E. C. Ellett, manager): Nella F. Brown, of Boston, under the auspices of the G. A. R., gave a reading 6th. Never a more enjoyable entertainment given here.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): Laura E. Dainty, in A Mountain Pink, attracted a large audience 7th, and it was by no means disappointed as regards Miss Dainty's ability. The support could be improved in many respects.

Items: George Z. Wright will make a Summer theatre out of his skating-rink.—Work on the large Opera block was resumed on the 1st. Messrs. Ragsdale, the owners, say the building will be ready for occupancy in a few months. It will cost not less than fifty thousand dollars.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Closed. The Old World Gem co., 11th, week; The Old Kentucky Home, 18th.

New Grand Theatre (J. P. Whallen, proprietor): Atkinson's Peck's Bad Boy co. for the third time in the season. It is composed of capable people, and the rubbish of the piece is given with a pleasing "go." The incidental singing, dancing and variety features were all good, especially the skipping-rope dance of Leona Fontainebleau. Kane's Memphis Minstrels, 11th.

Harris' Museum (P. Harris, proprietor): Lottie Church and co. in Unknown drew large audiences throughout the week. The Sea of Ice will be given week of 11th.

Items: The performance for the benefit of the New Grand Orchestra netted a neat sum.—Cole's Circus did an immense business Monday, 4th.—Lottie Sinclair, a variety performer at the Grand Central, fainted on the stage while doing her turn Thursday eve. She was revived with much difficulty, and is now seriously ill.—The Mazeppa co. went to pieces here.—The Old World Gem co. (What a name!) has out some elegant paper.—The Theodore Thomas May Musical Festival, 15th and 16th, at the Exposition, will attract a large attendance.—James E. Murdock gave a select reading at the Masonic, Friday, 8th, to a large house. The veteran, in an interview with a scribe on one of the dailies, laments the decline of the stage, and gives interesting expression to his opinion of the prominent actors now before the public.—Madame Rive-King gave a piano recital at Macauley's Friday 8th, to an audience poor in numbers, but rich in appreciation.—Will T. Price is here in the interest of The Old Kentucky Home, which comes to Macauley's, 18th. Mr. Price is well pleased with the reception accorded his play in Philadelphia. Much interest is felt in the success of this venture of two gentlemen so well known and liked as Messrs. Price and Klaw. Lanie Merriwether, another Louisvillian will join the co. in Cleveland where he will be connected with it in a business capacity.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The large audiences greeted the Boston Museum co., 8th and 9th, in their final tour for the season and Augustin Daly's famous drama. Pique was admirably done, with a single exception however. Charles Barron's Captain Standish was tame and superficial, and his assumption of the character was a reflection on the production and the management itself. Annie Clarke as Mabel Renfrew was simply charming, and Blanche Thompson as May delicious. George Wilson's Sammy and George Parks' Gyll were decidedly good. Dear Mrs. Vincent, fresh from her "golden wedding," was a motherly Aunt Dorothy. She was given a warm welcome.

People's (William Wylie, manager): Minnie Connors, an old favorite at this house, has revived her former success and was a good attraction last week. Amateur night gives local talent a chance and good crowds are the rule.

Items: That prince of good fellows, Ira C. Stockbridge, is to be given a benefit 26th, and the list of talent to be offered will justify his popularity.—John T. Raymond, 18th.—Charles Thomas came to time after my letter of last week was written, and the smile of satisfaction on his face has been photographed.—Alice Oates opens in Lewiston, Me., next week.—The All Star co. failed us for want of courage, and Joseph Murphy passed through the town 14th.

MASSACHUSETTS.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Margaret Mather, as Lady Macbeth, 5th, to a small but select audience. With the exception of Milnes Levick, the supporting co. was not seen at its best. Wallick's Bandit King co., 7th, to large business. The co. and piece gave good satisfaction. Joseph Murphy, in Shaun Rhue, 7th, to a very large audience. The co. is a strong one and gave the best of satisfaction. Joseph Murphy is a great favorite here, and is always sure of a large house. Carrie Swain, 18th.

Accident: In awaking from her sleep-walking scene, Margaret Mather made a misstep and fell heavily, which caused her to lose consciousness for a few minutes.

Then and Now: Two years ago one of our prominent lawyers caused J. H. Wallick to be arrested for giving an immoral show. To-day, Mr. Wallick is on the high road to success, and the lawyer has been in an insane asylum over six months. Mr. Wallick and John Ungarer, of the Bandit King co., were out exercising their horses the other afternoon, when the one ridden by Mr. Ungarer made a bolt for the stable and leaped over a carriage which was in his path. The carriage stood over five feet high, and the length of the leap was twenty-one feet. To say that Mr. Ungarer was frightened would be drawing it rather mild.

LYNN.

Music Hall (James F. Rock, manager): Joseph Murphy appeared in Help, 4th, to a good house. If Mr. Murphy is wise he will shelve Help. It is not a new play, but one of Mr. Murphy's first pieces. It was produced in this city many years ago. The Boston Museum co., in Pique, drew out a large and refined audience 6th. Although it was a fine performance as a whole, it was not without its defects. Charles Barron's Arthur Standish was the poorest piece of work I have ever seen him do. Charles Kent, as Kagmoney Jim, was entirely out of place in the character. Want of space forbids me to criticise further our pet New England co. Suffice to say that Annie Clarke, George Wilson and Miriam O'Leary made the hits and were seen to the best advantage, Miss O'Leary in the character of Raitch, the waif, calling for particular mention. The genial old lady, Mrs. Vincent, was greeted with storms of applause. Fred Lyons and his donkey, supported by the Bandit King co., closed season here 9th to a big house.

Items: Manager Barrett, of the Bandit King, reports a good season's business. The co. opened August 15.—Louis Atkins, formerly of this place, will be a member of the Boston Museum co. next season.—Henry Keating is at Point of Pines. He will travel with the co. supporting Edwin Booth next season.—The benefit to Eva W. Macey, at Odd Fellows' Hall, 6th, was a success, the little beneficiary realizing the snug sum of $90.—Manager Charles E. Cook will please accept my thanks for a fine set of photographs of his star, Floy Crowell.—Monte Cristo, 16th.

WORCESTER.

Theatre (Charles Wilkinson, manager): C. A. Gardner gave Karl, the Peddler, 6th, to fair house. Joseph Murphy, in Help, played to a good house, but not such a one as he can draw with Kerry Gow. McFadden's Spirits, under the management of Denman Thompson, will surprise the natives 14th. John T. Raymond is billed for 16th and matinee, in Colonel Sellers and For Congress. The Boston Theatre co. is booked for 18th, in The Silver King. Frank Mayo, in his new play, Nordeck, will be the attraction 20th. It is a pity he comes so late in the season, but he is always welcome, and never fails to be well received by a large audience. Murray and Murphy, in Our Irish Visitors, under J. M. Hill, 22d. The All-Star Dramatic co. will open a week's engagement 25th. This will close season. The business for the season has been bad right through, but notwithstanding that, it is the intention of the management to commence work on the theatre June 1. A general overhauling will take place at an expense of about about $5,000. Manager Wilkinson thinks when the alterations are completed it will be the finest theatre between New York and Boston.

Item: Manager Bristol, of the Dime Museum, has lhased a lot adjoining the Bigelow Garden, and will erect a fifteen-foot fence about it and cover it with canvass and carry on the museum and stage business all Summer, opening June 1.

Arena: Van Amburgh's Circus is billed for 23d. Barnum is announced for June 2.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Wallick's Bandit King co. played to large house 8th. Piece was well staged and gave best satisfaction. The features of the performance are the introduction of a couple of well-trained horses on the stage, and the very clever bit of specialty business of the colored comedian, Fred Lyons.

Item: Bandit King closed season at Lynn, Mass., 9th. E. L. Grandon, of this party, joins the Lizzie May Ulmer co. for a short Summer season, taking his old part of the General in '49.

HAVERHILL.

Academy of Music (J. F. West, manager): Miniature Patti co., 3d, to small house. James M. Wallick's Bandit King, 4th, to a good house. Gallery wild with delight. The ever welcome Carrie Swain, in The Little Joker, 8th, to a good house, despite a heavy storm. T. P.W. Minstrels, 16th.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Rag Baby, with Frank Daniels, as Old Sport, filled the house 9th, and kept the audience in a continuous roar. Bessie Sanson was great as Venus, and received several encores. John E. Raymond, 13th.

TAUNTON.

Music Hall (A. B. White, proprietor): Carrie Swain, in The Little Joker, 5th, to a large audience. Taunton Juvenile Orchestra, assisted by the Germania Quartet, Rose Steward, Herr E. Strasser, E. M. Bagley and Leopold Lichtenberge, gave a fine concert 6th to a large house.

NEW BEDFORD.

Opera House (J. C. Omey, manager): C. A. Gardner, in Karl, the Peddler, 5th, to a small house. Mr. Gardner is far superior to Emmet, both in singing and dialect, but his co. is something terrible, and the piece a mere nothing.

Item: Steve Corey, of this city, with the Bennett and Moulton Opera co., according to New England papers, is playing the very mischief with susceptible female hearts. One recently called at the hotel where he was stopping and sent up her card; but as Steve is a married man, with several young Steves, it is to be presumed no notice is taken by him of languishing fair ones.

CHELSEA.

Academy of Music (James B. Field, manager): Pique, cast to full strength of the Museum co., called out a large house, 5th. It was Manager Field's benefit. Joseph Proctor and co., in Damon and Pythias, 7th, for benefit of K. of P. Full houses. The occasion was also Mr. Proctor's sixty-ninth birthday. Floy Crowell co., week of 25th.

LOWELL.

People's Theatre (H. E. Webster, proprietor): Foster's All Star co., opened, 4th, with a dramatization of Ouida's Moths by Charles Barton, the leading man of the co. This piece was too much for the gods, and they howled and hissed so that the curtain had to be rung down in the third act. The gallery was closed for the remainder of the week. Our Boys, Tom Cobb, and such pieces followed. Forget-Me-Not, under the name of A Night in Rome, being produced, 7th, to the best house of the week. Helene Adell, as Forget-Me-Not, was seen at her best in this piece. There are but eight people in the co., but they work hard. The costumes of the ladies are gorgeous, particularly Miss Adell's.

Huntington Hall (George O. E. French, manager): The Rag Baby had a packed house, 6th. James O'Neill, 14th; Miner and Dixey's Comic Opera co., week of 18th, at panic prices.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): Joseph Murphy, 5th, in his new play, Help, to fair house. Some one of his old plays would have helped him to more dollars. Rag Baby, 7th, to good house. The Sullivan business is getting too old and gray to take such a prominent part. Let Old Sport "shake the hand that shook the hand" of somebody else, and thus shake the chestnut. T. P. W. Minstrels, 13th.

LAWRENCE.

Opera House (T. A. Sweeney, manager): Rag Baby, 4th, to a good house. Mr. Daniels, as Old Sport, was simply immense. J. J. Sullivan's Horseshoe Four co., for five nights, to very poor houses, opened 5th.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, manager): Baker and Farron gave us one night of The Emigrants and were received by a well satisfied audience. McCaull's Opera co. returned, 5th, and presented Falka to good business. On Wednesday evening this co. brought out Prince Methusalem for the first time in Detroit, and the delighted audience gave it a hearty welcome. It is a difficult matter to determine which of these two operas has gained the most admirers here. Mr. Wilson, with his "Doctor on the L," made a great hit, as did also Bertha Ricci, Ray Samuels and Hubert Wilke. The word magnetism, which I used to express the probable reception of The Private Secretary on its return, was indeed a true prophecy, standing-room being at a premium throughout the engagement of four nights. The receipts aggregated nearly $4,000. The people who wanted to laugh, and did laugh, were more numerous than I have seen outside of a circus tent. Manager Blanchette thinks if he had more Private Secretary bookings he could stem the tide of any disastrous theatrical season. The newly arranged cast was an improvement, and the patrons of the P. S. are not at all sorry for bestowing their dollars in something they could have a natural laugh over. Theo, 13th, 26th; William Carleton Opera co., 20th, four nights; Tony Pastor, 28th; Haverly's Minstrels, June 1, 2; Milan Opera co., 9th, 10th, 11th.

White's Grand Theatre (Charles O. White, manager): Fostelle in the comical creation, Mrs. Partington, was greeted by overflowing houses the first half of the week. Charles Fostelle as the voluble old lady, Marie Heath as Ike, and Barney Reynolds in his specialties captured the attention of the vast audience until the curtain was rung down. Since Fostelle has renovated the play, it gives a pleasing presentation, and the public will support it equally as well as they do the average farcical comedies. The Crossen co. presented Bronson Howard's drama, The Banker's Daughter, to large business during the rest of the week, with a tremendous house Saturday night. This co., with an excellent cast, gave as good satisfaction as could be merited by any co. ever presenting this drama in Detroit, and did their work in a thoroughly artistic manner. Ida Lewis as Lillian is a graceful and efficient actress, and was especially well liked. The rest of the cast were perfect in their acting and did splendid work. Heege's Bad Boy, 14th, 15th, 16th; Tony Denier's Humpty Dumpty, 18th, week; Haverly's Strategists, 25th, week.

Squibs: It is rumored that C. F. May, city editor of the *Evening News*, is the author of Owen Fawcett's Dynamite.—County Clerk John J. Wright claims to be the author of the first act of Spot Cash, and says he wrote it two years ago.—Donaldson and Rich of Greenville, Mich., opened the season with their circus at that place, 5th, and will make a tour through Michigan, Ohio and Indiana.—R. C. Campbell, general business manager of W. W. Cole's Circus, is in town arranging for their show here, 25th.—Both of the Museums have revived and will have special attraction for the week of the 11th.

FLINT.

Music Hall (Thayer and Page, managers): Sawyer's Georgia Minstrels played to a fair audience, 5th. The twenty-five cent part of the hall was packed. They gave very good satisfaction. A poor house greeted Alfred Miaco with his Mother Goose and Humpty Dumpty Specialty co. 8th.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Miaco's Humpty Dumpty, 4th, failed to draw. Rhea, 6th, had a fine house, as usual. She presented the American Countess at matinee and The Power of Love in the evening.

GRAND RAPIDS.

Power's Opera House (W. H. Powers, manager): Ristori played Elizabeth, 4th. The audience was very large and demonstrative, fully appreciating the grand acting of the once tragic queen. No finer piece of acting has ever been seen here than the death scene of Elizabeth in the last act, when the audience gave the star a most hearty recall. The support, notably Edmund Tearle, was good. Rhea in two new plays, An American Countess and The Power of Love, drew heavily on the afternoon and evening of 7th. The pleasing acting of the star, seconded by the support of an excellent co., was thoroughly enjoyable. Special mention is due to the stage-setting, which was excellent.

Thalia Theater: This pretty theatre was filled to suffocation on Friday evening, 28th, to see Among the Breakers, as presented by the Thalia Club. The members appeared to even better advantage than in The Shakespeare Water-cure (presented some three months since), and highly pleased one of the most select assemblages our city is capable of turning out. While the members are all deserving of praise, I will be pardoned for mentioning in particular the fine portrayal of the character of David Murray by Frank B. Putnam, a really talented amateur. This gentleman will don the sock and buskin next, and as he has intelligence, good looks and natural dramatic talent, coupled with all the requirements of a thorough gentleman, I anticipate for him a successful future on the boards.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Fanny Davenport, 4th, 5th and [illegible] dora. Miss Davenport was greeted by [illegible] ionable audiences. The really fine [illegible] mirable acting of the title role by [illegible] beautiful and highly gifted ladies in [illegible] quite won the audience, eliciting [illegible] and complimentary calls at the end of [illegible] most flattering and well deserved [illegible] do we see so large an attendance of ladies. [illegible] a very clever actor, was suffering from a [illegible] and sore throat, which somewhat marred his [illegible] ation of the leading role. Eugene O. [illegible] sustained the role of Gretch. Melbourne McDowell played the part of De Serlez. Blanche Weaver, the Countess, and Nellie Irving, as Diane, were especially good. Miss Davenport kindly gave us on Wednesday night's performance in favor of the [illegible] ing of our May Musical Festival. Frank [illegible] Bunch of Keys co. 5th, 6th, 7th and 8th. This excellent co. drew good houses, and well were they repaid. Enjoyable entertainment. Charles [illegible] as Littleton Scaggs kept the house in a perfect roar of applause. Lena Merville, as Teddy, was bright and charming. Mattie Danielle, Zita Gaines, Marion Nash and Ida Griffin met with great favor. McCaull Opera co. 14th, 15th and 16th.

Exposition Building: The May Musical Festival 6th, 7th, 8th and 9th, under the able direction of Signor Ganotta. Star soloists: Mme. Eugenie Pappenheim, Myron W. Whitney, Charles Fritsch, Prof. E. E. Jacobsen, Paul Hoeving and Charles E. Pottgieser. A finely drilled chorus assisted. Grand success.

Athenæum: Mme. Magda Irschick, a charming and talented German actress, 1st, 2d and 3d, supported by local talent, won great praise from the German public and the local press in her admirable and artistic impersonations of Deborah and Parthena. Crowded houses.

Olympic Theatre (Edwin P. Hilton, manager): Attraction week of 4th, New York Novelty co., in sketches and specialties. Good performance to very good houses.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): A Bunch of Keys has been here three times already to blunt the edge of expectation, and that, with the wretched weather that attended the opening, 4th, made bad business for Frank Sanger's co. Few changes have been made in the troupe. Lena Merville, Charles Bowser, Eugene Canfield doing most of the work. I could not help wishing that I could see Edwin and Addison playing Scaggs and Tuddy once more. Same bill for three nights of the engagement. While individual artistes as Fanny Davenport, Rhea, Clara Morris and other stars always bring crowded houses and Miss Davenport's opening night, 4th, was one of the few occasions that show in what measure our American actresses are appreciated even when supporting but a fair play, if, perchance, it be a good one, as is rarely the case with Sardou's Fedora. With its fine dramatic and interesting plot and the excellent acting given it by Mr. Braun, our local stage manager, it was one of the best play of the season. Of the co. no one part is worthy enough to call for criticism, either favorable or unfavorable, except Mr. Lee, whose work was not up to any we have seen him do.

MISSOURI.

KANSAS CITY.

Walnut Street Theatre (John S. Rayner, manager): One of the strongest bills of the season was given the last week. In addition to the regular [illegible] Rayner has engaged the popular Mannikins, Ward and Nellie; Clark and Edwards, who gave an [illegible] ical sketch; Ada West, vocalist; and Joe [illegible] assisted by Annie Rangers, in a very [illegible] performance concluded with Ed C. Peters and James Boys. The play proved to be a [illegible] the James boys told the names of some of [illegible] (?) deeds in Kansas City. Ed C. Peters [illegible] week 12th in Marked for Life and Death, [illegible] James Edwards, in Dick Talbot, with [illegible] 18th; also W. J. Mills and Cunningham [illegible]

Items: W. J. Scanlan appeared at Grand [illegible] and gave four very entertaining performances [illegible] greeted with good houses and his songs were [illegible] encored abundantly. The house has been [illegible] the 2d.—The Gillis Opera House has been [illegible] the 2d, at which time the Dickens Sketch [illegible] an engagement of four nights, which was very successful from a financial point of view. Manager [illegible] has engaged the Mahn Opera co. for the Summer season, which will open about the middle of June. It will be our first Summer season. Phelps and Rentfrow booked at the Coates for May 31.—John Robinson's Circus will pitch tents next.

ST. JOSEPH.

Tootle's Opera House (F. W. Schaefer, manager): Minnie Maddern, in Ca

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HARRISON GREY FISKE, . . EDITOR

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***The New York Mirror has the Largest Dramatic Circulation in America.*

MIRROR LETTER-LIST.

Allen, Viola
Allliston, Annie
Armand, Joe
Aldine, Nellie
Anthony, Mgr.
Allen, John
Aldridge, Louis (2)
Arlington, Maggie
Armstrong, Kirk
Aldridge, James
Abbott Opera co. (Mgr.)
Ambrose, Frank E.
Benton, C. N.
Bassett, Russell (2)
Belgarde, Adele
Burgess, Neil
Barry and Fay
Baker, Emily
Booth, Edwin (2)
Bolton, C. E.
Bland, L. E.
Barbour, Marie
Barry, Wm.
Bardett, H. T.
Bailey, G. T.
Baird's Minstrels, mgr.
Baker, Geo. H.
Brooks, Walter
Benison, Mrs. M.
Barringer, Chas.
Bowers, Mrs. D. P.
Bailey, Mollie (2)
Brocolini, Signor
Blaschet, A. D.
Bowman, Fred
Bonfort, Phillip
Brown, L. A.
Bauren, Robert
Barry, Helen (2)
Bishop, T. W. H.
Burnside, Miss Jean (2)
Barber, John
Bayley, Fred (2)
Bothell, Amy
Claybaugh, Ed.
Calhoun, R.
Cushman, G.
Cooper, S. Irwin
Cleaver, L.
Corlette, H.
Chipney, A. Z.
Crowell, J. H.
Crummins, Mike
Carleton, Will
Coleman, L.
Clarke, Marlande
Callan, Jas.
Clark, J. S.
Charisco, Henrietta
Crabtree, Charles
Campobello, Sig.
Callender, Chas. (2)
Castagneri, Sig.
Collins, Timothy
Christen, Julia
Culverton, Annie
Chapman, F. M.
Corbyn, S. (2)
Cherie Adelaide
Cooper, F. C. (2)
Dern, W. J.
D'Arcy, H. A.
Davenport, E.
De Babien, Mabel
Denham, A. H.
Douglass, Belle
Dodge, Julia R.
De Smidt, Mme.
Davis, Charles L.
Dana, Newton
Dunbar, C. D.
Doud, Frank (2)
DeGarmo, Mrs.
De Kress, Charles
Duplan, Eugene
Evans, Lulu
Eytinge, Rose
Emmet, J. K. (Mgr.)
Egbert, S. F. (2)
Eytinge, Harry
Edgington, Lillian
Emmet C. C.
Earl, Mabel
Frith, Nina
Field, Francis (2)
Fulford, R.
Frear, Fred.
Fawcett, Owen
Frank, Joseph
Farmer, Harry
Feeley, A. K.
Fox, Della
Fassenden, Lucy
Fredricks, Wm.
Ford, F. W.
Fish, J. S.
Fenton, Essie (2)
Gray, Ada
Greenaway, A.
Grey, Bessie
Graham, Harry
Golden, Richard
Goodwin, Frank
Gunter, A. C. (2)
Grady, C. J.
Gillette, Florence
Griffith, T. J.
Griffith, W. N.
Gardner, F. L.
Gray, Jennie
Gardiner, C. R.
Godfrey, Carrie
Grath, J. W.
Hill, A. M. (2)
Harman, E. J.
Hill, J. M.
Horn, Miss
Hascbett, D.
Hight, Fred.
Hamilton, Nellie
Hall, Clinton
Hurst, Frank
Holland, Minor (3)
Hunn, Chas
Harlan, Wilbur
Hopper, Mr. C. (2)
Herriman, Chas.
Harris, Wm. (2)
Hill, Gertie
Hunter, S. M.
Impresario (Mgr.) The
Irwin, P. L.
Jones, E. B. (2)
Jenkins, George W.
James, Howard
James, Dick
Joyce, James
Jones, O. W.
Jones, C. E.
Jones, Wm.
Jones, Wm.
Kent (2)
Lindsay, J. S.
Ludlow, E. R.
Leland, R. (2)
Lewis, Lilian
Lacy, Harry
Lawrence, Ed
Leonard, N. B.
Lane, W. T.
Lloyd, F. G.
Lytell, W. H.
Ludlow, Charles
Lewis, Jeffreys
Lytle, R. W.
Lynch, Ed (2)
Lingard, K.
Lestner, J. J.
Lee, Mabel
Livingston, Nellie
Morris, Clara
Montrose, W.
McKenzie, A.
Miller, Joachim
McCloy, F.
Mill, Mary
Moore, Flora
Marsh, Percy
Moulton, F. B.
Miller, Margaret
Morrison, J.
Morrell, G.
Murray, David
Morehouse, Lena
Montague, Mgr
McDowell, W. A. (2)
Mortimer, Mabel (2)
Modjeska, Mme. (2)
Morton & Bell
Maguire, Mr.
Moreau, Eugene
Marryat, Florence (2)
Maguire, Thos.
Mitchell, Miss J. M. (2)
Miller, Ch. A.
Maeder, Fred.
Marston, E. F.
Morgan, Willie
Maginnis, Dan
Morse, M. F.
McHenry, T. C. (2)
Morton, G. (2)
Nelson, J. E.
Nicholson, P. F.
Nathal, L.
O'Neill, James
Oakes, Fred
Ohrenstern, C. J.
Odem, Walter
Owens, J. A.
Pingree, Emma
Penner, Carrie
Pitou, A.
Parr, Helen
Pendy, John
Poor, Charles B.
Phillips, Gus (2)
Pulsifer, Chauncey
Pagett, Will F.
Pcullett, Geo.
Periere, Inez
Russell, Harold
Raymond, J. T.
Riand, Mr.
Ricksby, J.
Reynolds, Walter
Randall, Viola
Rogers, Katherine
Russell, R. F.
Russell, Mary
Richards, Harry (2)
Rich, Carrie L.
Ranch 10 (Bus. Mgr.)
Ross, Willis
Russell, William
Ritter, Prof.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H.
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Ross, Fred.
Rolfe, Chas.
Rankin, Geo.
Rice, Mary L. (2)
Raymond, H.
Rider, M. L.
Remenyi, E.
Starke, F. E. (2)
Sterling, May
Strakosch, Maurice
Stanton, Mabel
Sanger, Della
Stuart, J. H.
Stetson, Grace
Scanlan, W.
Scott, F. N.
Shackford, C.
Smith, J. P.
Sheridan, W. E.
Sturgeon, J. W.
Swinburne, J.
Stuart, Mary C. (2)
Sterling, Fannie
Sherman, Florence
Stafford, Wm.
Silliven, G.
Sheesan, Mr.
Smith, Mrs. John
Stoddard, Harry (3)
Simpson, Alfred L. (2)
Sylvester, Louise
Salvini, Alex.
Sullivan, E. J.
Taylor, A. J.
Taylor, H. P.
Turnock, Eva
Taylor, Marie
Tillotson, J. K. (3)
Thompson, Mr. W. A.
Turner, Fred.
Tayleure, Roland (3)
Tracy, H. (2)
Tobin, M.
Ulmer, G. T.
Vane, Sadie
Vincent, James
Weed, Lew
Wood, Daisy
Williams, Dan
White Slave co.
Welby, Bertha
Wells, Gerald
Wilson, M. M.
Welch, W.
Wyman, A.
Williams, C.
Warren, M.
Westford, Owen (2)
Watson, Louisa
Wood, Oliver
Warkensteen, A. J.
Wyndham, Charles
Wright, J. K.
Warde, F. (2)
Webber, Harry
Wainright, R. (2)
Zlande, W. F.

The Mirror's Circulation.

It has long been a recognized fact among the profession that THE MIRROR has the largest dramatic circulation in America. A statement to that effect has weekly appeared at the head of our editorial columns, but we have not hitherto called attention to the unparalleled forward strides in this particular which have recently been made. During the past three months the sales of THE MIRROR, East, West, North and South, have increased in a remarkable degree. This increase, we confess, has astonished nobody more than ourselves, knowing that without it this journal practically reached every member of the profession, besides thousands of persons who, wishing to keep posted in all matters relating to the stage, naturally consult the dramatic authority, the established organ of managers and actors. Moreover, this stimulus began when the times were exceptionally dull and a numerous addition to our army of readers was least to be expected. Scarcely a week has elapsed during the period specified that extra orders have not been received from the American News Company, and, what is better, each increase has become a part of the regular standing order.

If any one is curious to discover the reason for this unexampled broadening of THE MIRROR'S influence and circulation, it can be found in the character of the paper itself. A vigorous, dignified and cleanly editorial policy; an exhaustive record of amusement events throughout the country; searching survey of the local news field, allied wiih enterprise: the employment of the ablest writers and the development of exclusive departments designed to simplify the transaction of business and to furnish the profession with reliable and necessary information—these features have placed THE MIRROR in the van of all class papers in the United States and established it on a plane second to none in the world. There is no medium more liberally quoted; its opinions and its news are reprinted by the daily papers of nearly every city and town in America.

The Outlook.

An informal discussion of the theatrical outlook took place recently at a meeting of several of our leading managers. The tenor of the opinions expressed was highly encouraging, all agreeing that the prospects fcr next season were decidedly bright, while some asserted their belief that the year would bring larger profits than the profession has known since the flush times of three and four seasons ago. The utterances of these gentlemen, who represent the heaviest theatrical interests in the Metropolis, are entitled to respect, and we are the readier to place faith in their prophesies from hopeful signs discernible in other direction.

The commercial horizon is brilliant with promise. The lowest ebb has been reached and passed; the tide of financial disaster has turned. From all sides comes the gratifying news that the machinery of manufacture is again in motion. Mills and factories have resumed work; strikes of starving operatives have ceased; the throb of business is felt in the erst-deserted marts of trade. The great cereal gardens of the West are budding with verdure, the lateness of the agricultural Spring, while signifying backwardness, at the same time bringing a blessing in the shape of safety from frost and rainstorms to the crops. Theatricals are a barometer, quickly and surely recording the state of other industries, and the impetus which they have enjoyed during the past few weeks, not only in New York, but in every section, indicate, with indisputable veracity, the betterment of the general affairs of the entire country. Motives of humanity impel us to deplore the bellicose attitude of several of the European powers, and to hope that the wars that threaten to convulse them may be averted. But it's an ill-wind that blows nobody good, and should the present complications among foreign nations lead to conflict, commerce in the United States will, of course, be vastly stimulated. In that event, theatricals will naturally find a share in the general prosperity.

Mr. Irving's Experiment.

The amusing bull-dog obstinacy of the Englishman has recently had another striking illustration in the tumult of opposition aroused by Henry Irving's announcement that the seats in the pit of his Lyceum Theatre would thereafter be numbered, reserved and sold in advance like the parquet stalls. In making this innovation the London manager was actuated by a desire to remove what has long been a cause for dissatisfaction, often of riotous disturbance, among the frequenters of this popular portion of the British theatre. No doubt the idea was suggested by observing the orderly and comfortable seating arrangements in the cheaper sections of American playhouses during his recent tour. The London "pittite," however, viewed the change not as an improvement, but as a blow aimed at one of his most cherished institutions. It is noticeable, by the bye, that every sensible departure designed for the general comfort and welfare arouses the ire of our stubborn trans-Atlantic cousins. The easiest way to antagonize the average Britisher is to propose something of a progressive character and expect him to accept it without a conflict.

Of course, a fair trial of Mr. Irving's proposition amply demonstrated its advantages. The patrons of the Lyceum pit, under its provisions, were enabled to witness a performance without having struggled and fought at the entrance to obtain the best places. There were fewer cracked skulls and less profanity as a prelude to enjoying the edifying rites of this temple of the drama. The argument of the grumblers that the new order of things would destroy the independence and the democracy of the pit was highly absurd, and yet it received sober attention from the newspapers that discussed the question, and in several cases it has won ardent support. One week, the cable informs us, convinced Mr. Irving of the futility of establishing the new rule, and so it was abandoned.

The gallery gods who, in our well-regulated theatres, find comfortable accommodation in their particular quarter, would be greatly puzzled, if they gave the matter consideration, to understand why the Lyceum "pittites" should object to exchanging hard and overcrowded benches, frequently procured after ad exhibition of pugilistic supremacy, for seats suitably divided and reserved for occupants with coupons. But those who have a better acquaintance with the unreasonable temper of the British mind wherever questions of innovation are involved, will not be at a loss to comprehend the problem.

Personal.

LYNCH.—Leigh Lynch, who is pictured above, needs no introduction to our readers, for no man is better known or better liked in the profession. Mr. Lynch has been treasurer of the Union Square Theatre for a number of years, and in that capacity he has proved efficient and popular. Next season it is likely he will have charge of a theatre in Brooklyn.

CHIZZOLA.—Signor Chizzola sails for Europe in a few days.

FORSYTH.—Kate Forsyth will go as leading support to Salvini next season.

JEWETT.—Sara Jewett will go to her cottage at Pigeon Cove, Ct., for the Summer.

VER PLANCK.—Mrs. Ver Planck is writing a new play for the Madison Square Theatre.

HARRIGAN.—Edward Harrigan has just buried his youngest child, George, aged three months.

TEARLE.—Mis. Osmond Tearle will act in support of her husband during his tour of the English provinces.

PLYMPTON.—Eben Plympton will shortly give a performance at the Lyceum Theatre, probably at a matinee.

CLARKE.—Jonn S. Clarke will return to America next season and star in a round of his well-known characters.

COGHLAN.—Rose Coghlan is to have a benefit at Wallack's next week, which will be her farewell appearance at that theatre.

RHEA.—Mlle. Rhea has purchased a four-act comedy, called The Golden Princess, from the pen of Alice Ives, a Detroit lady.

KELCEY.—Herbert Kelcey went to Boston on Saturday night to visit his wife, Caroline Hill, who is with the Wallack company.

ELLSLER.—In Cleveland, her home city, Effie Ellsler opened to a very large house in The Old Kentucky Home on Monday night.

MAPLESON.—Colonel Mapleson has returned to England. He does not renew acquaintance with his native shores a much richer man than when he last saw them. His season, except the San Francisco engagement, has not been profitable.

DREW.—Mrs. John Drew is to sail for England on Saturday week.

GOODWIN.—N. C. Goodwin arrived in the city on Monday to consult with Frank Sanger, his manager.

MILES.—R. E. J. Miles is around again attending to business. Although thin, he looks remarkably well.

PERCY.—Townsend Percy's benefit was a great success. After the performance a reception, supper and dance was given on the stage.

WALLACK.—Harold Wallack concluded it was time to have his Fling like the rest of the family. The only wonder is that he did not wed a Moss.

KRUGER.—At the close of his starring season Jacques Kruger and his family will go to Ocean Spray, near Boston, where he has a handsome villa.

HOWSON.—John Howson's Summer residence at New Rochelle will be completed in a few weeks, when he will move his household gods into it.

PRICE.—Edwin H. Price writes that he will invoke the law if Gustav Amberg attempts to play Fedora in German at the Thalia Theatre, as announced.

TEARLE.—Edmund Tearle is well pleased with his reception throughout the country with Ristori, and announces his intention to return to America professionally.

PAULDING.—Frederick Paulding has been re-engaged by J. M. Hill. He will play Romeo in support of Margaret Mather at the Union Square Theatre next season.

ALDRICH.—Louis Aldrich's tour in the English play In His Power will begin early in the Fall. The active management will be in the hands of Frank W. Sanger.

SOLOMON.—The announcement of the marriage of Edward Solomon and Lillian Russell on Sunday in Hoboken created very little comment either in or out of the profession.

EVANS.—Virginia Evans, after a most successful season, has closed her engagement and retired to her Virginian home to rest previous to fulfilling a Summer engagement.

LEONARD.—A despatch from Boston states that G. Herbert Leonard made a very favorable impression on Monday as Julian Beauclerc in Diplomacy with the Wallack company.

CLAYTON.—In a few days Estelle Clayton will sail for Europe, where she is to visit her mother and sister for a couple of months and procure some new costumes to wear in Favette.

FROHMAN.—Gustave Frohman's latest move is the engagement of the cleverest pupils of the Lyceum School for a combination which will take the road in a repertoire of selected plays.

MCCLOY.—Fred McCloy is in the city, having preceded the Bunch of Keys here. Mr. McCloy has been re-engaged by Mr. Sanger, who will keep him at work straight through the Summer.

HART.—Tony Hart has maintained strict silence in regard to his plans for the ensuing season. He acts under legal advice, and holds no business talks with his late partner except through counsel.

JARBEAU.—Vernona Jarbeau asks THE MIRROR to correct the statement that she has been engaged as a member of Mr. Eustis' Venus company. An excellent offer was made to her, but it was declined in view of other arrangements.

DOLARO.—There is a probability that Selina Dolaro will head a comic opera company at Niblo's Garden for a brief Summer season, appearing in Perichole, Grande Duchesse and Fille de Madame Angot. Negotiations are now pending.

STEBBINS.—In the benefit for the Bartholdi Pedestal Fund at the University Club Theatre Genevieve Stebbins will appear as Portia to the Shylock of Alfred Ayres. After due deliberation Helen Bancroft concluded not to essay the role.

GOODALE.—George P. Goodale, the able and popular dramatic critic of the Detroit *Free Press*, is paying his annual visit to the city. Mr. Goodale's trips to New York are always pleasant events for his many theatrical and journalistic friends.

WINTER.—William Winter sailed for England on Saturday aboard the *Republic*. He takes the trip partly for the benefit of his health and partly on a literary mission. He will spend most of his time in Scotland visiting the Macbeth country.

COGHLAN.—Rose Coghlan's benefit at the close of her connection with Wallack's Theatre will undoubtedly be a successful and enthusiastic testimonial to the popularity of probably the most useful stock actress that was ever connected with the New York stage.

HILFORDE.—Marie Hilforde is in the city, having finished her professional labors for the season. Miss Hilforde has made excellent progress, if the offers she has received for engagements from Rose Eytinge and others can be taken as an indication. She has not yet signed for next season.

TAYLOR.—Howard P. Taylor has finished his new play, entitled Olie, which is intended for the Lyceum. He is now revising the manuscript, and will read it to the "powers that be" this week. Those who have heard the piece in the rough say that it is the strongest Mr. Taylor has yet turned out.

BROWN.—Alice Brown does not go with Lotta next season. She has not engaged with anyone yet.

RISTORI.—The enthusiastic audiences which greeted Ristori at the Academy and the Thalia should in some degree obscure unpleasant recollections the once great artiste may have had of her disastrous engagement at the Star earlier in the season.

MARRYAT.—A reception was given in honor of Florence Marrvat by Julia Thomas last Saturday evening. Miss Marryat, who has made herself very popular in a social way, will give her entertainment one afternoon next week at the Madison Square Theatre.

SOTHERN.—Edward H. Sothern has been engaged by John Rickaby for Helene Dauvray's tour next season. Mr. Sothern will be given a line on the bills, and the terms of his agreement are otherwise flattering. He is a very talented young man, and his rapid advancement justifies the predictions made by this paper in the past.

MORIBUND.—The Old American Dramatic Fund held a meeting the other day and elected a board of officers for the ensuing year. This concern does its subscribers very little good, and yet there is about $70,000 in its treasury. It is a pity that consolidation with the Actors' Fund is impracticable, for there the money would be well expended.

RUSSELL.—Annie Russell has achieved distinguished success by her sweet and charmingly natural acting as the young girl in Sealed Instructions. There is a gentle winsomeness in this young actress' manner which never fails to stimulate the admiration of the most jaded play-goer. Miss Russell's portrait ornaments the title-page of this week's MIRROR.

NOBLES.—Milton Nobles says he does not anticipate a good theatrical season unless the European war clouds burst. He is consequently laying out his route with extra care in order to avoid localities where hard times are likely to be most felt. Mr. Nobles' recent tour was a very profitable one. He will present Love and Law for a week at the People's in a few weeks.

HAWORTH..—Joseph Haworth, before accepting Mr. Hill's offer to star, had nine engagements tendered to him for next season. Among these was one for a three years' starring tour in Australia under Frank Sanger's management; another was to play Loris Ipanoff with Fanny Davenport in Fedora, while a third was to travel as leading man with Clara Morris.

CAREY.—Edna Carey met with so much success and received such a number of flattering press criticisms in Brooklyn last week that the star and manager of the Planter's Wife company waxed jealous and threatened to publish cards in the dramatic papers charging Miss Carey with having "worked" herself to his detriment. Miss Carey's engagement ended on Saturday night.

JEWETT.—When her engagement with the Union Square company ends in Philadelphia this week, Sara Jewett, accompanied by her mother, will go to Pigeon Cove, Mass., for the Summer. Miss Jewett has received several fine offers for next season, among others one to play leading business in Bartley Campbell's stock company at the Fourteenth Street Theatre. She has not yet decided which to accept.

DAVENPORT.—A vast degree of interest is manifested in San Francisco, relative to Fanny Davenport's forthcoming appearance at the Baldwin in Fedora. The engagement promises to eclipse the famous Langtry performances, which packed the theatre nightly with people of the highest social position. The indications are that Miss Davenport's appearance will be the fashionable event of the 'Frisco season.

Mr. Chase's Latest Move.

Arthur B. Chase, of Holyoke, who is well-known throughout the country by reason of his clever manipulation of Mlle. Rhea, has just signed an important contract with Lawrence Barrett, whereby he will assume personal direction of that actor's tours, beginning in July next and continuing until July, 1887. Mr. Chase feels that he has identified himself with one of the best known attractions, and he is confident that the result will be mutually beneficial.

Nothing better could have befallen Mr. Barrett than this arrangement with Mr. Chase. On account of his unpleasant personality, not to speak of the adverse criticism his acting encounters in certain quarters, Mr. Barrett has always been unpopular with the press and the profession. His excessive vanity, allied to a disagreeable assumption of social superiority, has antagonized a great many people of eminent position and broad influence. Hitherto he has insisted on managing his own affairs and bridling Mr. Levy, his business man, whenever he attempted to do anything to stimulate the receipts. We are glad that Mr. Barrett has at last imbibed sufficient sense to place his affairs in the hands of a capable director having discretionary powers. Mr. Chase's ability was demonstrated when he took Rhea, after she had met with failure and disaster, and made her, so long as she remained in his charge, one of the best paying attractions in the amusement field. This last contract should bring large profits to both of the parties interested.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Singularly enough, Henry Dixey has been profiting by his elevation in a manner that was least expected. His course, since he became an established favorite, has not justified in the least the predictions that he would develop an aggravated case of swelled *caput*. Like a sensible man, Dixey left the crowd of chop-house sycophants who always stand ready to prey on successful actors to their own desires, and set about profiting in a social as well as a professional way by the opportunities accompanying his good fortune. How well he has succeeded may be judged from the fact that at banquets, in the best clubs, in fact, on all occasions and in all places where celebrities are welcome, he is an honored guest. It may not be improper for me to remark that the comedian has kept pace with the requirements of his new associations, and there is nothing in his manners to indicate any connection with the posterior section of the heifer in the Evangeline period of his career.

* * *

But Dixey, if I am correctly informed, has not acquired wisdom in a business sense. His contract with Rice, made before Adonis was first produced in Chicago, is still in force, although its terms are ridiculously inadequate so far as he is concerned. Dixey gets only ten per cent. of Rice's share. By way of illustration: if the receipts at the Bijou average $4,000 per week, the star's clearance, after Miles and Barton have been satisfied, would amount only to $200—a small sum when the fact is taken into consideration that Dixey individually constitutes the whole show. Rice invested little or no capital in the venture at the start, and he cannot be said to have contributed in any large degree to the remarkable popularity of the burlesque; yet he is presumably pocketing about $1,100 every week. At this rate Dixey is a profitable speculation to everybody concerned except himself. He is in a position to insist upon a fair readjustment of his agreement with Rice, and he ought to do it at once, for Adonis cannot last forever, and the chances are against his duplicating the great hit he has made in it.

* * *

It appears that the notes given by Messrs. Lazare and Nathal for salaries due their defunct Bridge of Sighs company were but a device to quiet clamor for the nonce. These bits of paper were made payable in ten days from the date of issue. None have been honored. Lazare claims to have invested considerable cash in the venture—Nathal is not known to have expended so much as $50. Some of the people intend to sue the latter individual, exonerating Lazare because he acted in better faith with them. It will be a useless expenditure of time and money. The best way to profit by an experience with a manager of the Nathal ilk is to adopt the boycott plan and make the duping of any more people impossible by refusing to engage with him.

* * *

Fanny Davenport's tour ended last Saturday night in Minneapolis, where packed houses and enthusiastic spectators formed a fitting climax to one of the most prosperous seasons this brilliant star has had. She has played Fedora only in cities of the first importance, and the profits are estimated in round figures at $60,000. Miss Davenport paid the railway fares of her entire company from Minneapolis to New York—or wherever they elected to be sent. This is but one in many instances of the courteous and liberal treatment which all professionals employed by this lady receive at her hands. On Sunday Miss Davenport and her husband, Mr. Price, left for San Francisco, where Fedora is to be played a couple of weeks with the star supported by the May Blossom company. The performance will unquestionably create a *furore* on the Pacific Coast, and Miss Davenport's terms are such that she is certain to realize an immense sum when the brevity of the engagement is considered. After her return the actress will rest for a while at her country-seat among the Pennsylvania mountains. A short trip to Europe during the Summer is among the possibilities.

* * *

I see in a London paper a letter from the American adapter of Prince Methusalem and The Black Hussar in which he assails H. B. Farnie for having appropriated the "Dotlet on the i" topical ditty from the former work. This is rather good when one calls to mind that the German book furnishes the "Dipfeln auf dem i." By what right, then, does our would-be originator arraign his British brother on a charge of plagiary? The topical trio lugged into the third act of The Black Hussar at Wallack's, "Read the Answer in the Stars," is "In den Sternen steht es geschrieben," sung here by Madame Geistinger in "Die Naecherinn." Possibly our enterprising librettist will be laying claim to this some day.

* * *

Kathryn Kidder, the young leading lady in Frank Mayo's company, who will be seen as Wanda in Nordeck at the Union Square Theatre next Monday, has been the subject of considerable discussion in the newspapers of the cities where she has been seen because of her youthfulness and her talent. The leading journals of Boston have paid glowing tributes to her abilities. I have ascertained from a relative of the young lady a few particulars which are worth publishing in view of the prominence she has suddenly achieved. Miss Kidder was born in Newark, N. J., on Jan. 23, 1868, so she is but a little over sixteen years of age, although the papers persist in setting her down as eighteen or twenty. Her grandfather is a clergyman of this city, and she has two uncles prominent in theological circles. Her father is Colonel H. M. Kidder, of the Chicago Board of Trade.

* * *

The relative and friend to whom I am indebted for information concerning Miss Kidder and her antecedents, went on to say that "when her parents found she could not be moved from her determination to enter the profession, they gave her every advantage of study. She devoted her time entirely to the classic drama, and one week before she attempted the part of the Countess Wanda she had never heard of it. She has remarkable traits of character for so young a girl, with a very sweet and winning disposition. She has shown a quiet persistence of will that has borne down all opposition. She left a lovely and luxurious home on the shores of Lake Michigan for the hard work and the uncertainties of the profession. She has now played in all the intermediate cities since she made her debut in Chicago five weeks ago, from there to Boston, and has had only favorable notices from the press, and for a girl of sixteen, without experience, it is remarkable. When this season's work is over she goes back to her Western home to resume her studies under the best masters, for her ordinary education is to be kept up with that of her study for her profession." I trust that this youthful prodigy, whose praises, thus sounded from a possibly biased quarter, are echoed by Louis Aldrich and others who have seen her performance in Nordeck, will justify all that has been said and written concerning her.

* * *

Kyrle Bellew's engagement at Wallack's is for one season only. It is hoped that he has lost some of the arrogant snobbery which caused him to decline to play seconds to Charley Thorne at the Union Square some years ago—when he was comparatively unknown and inexperienced—and, after a three days' sojourn within our city's precincts, to return 'ome and write "recollections of America." Bellew has played in a number of London theatres—he was with Irving for a time. This engagement did him an injury that is likely to be permanent, for it planted in his heart a desire to emulate the mannerisms of England's dramatic idol. But, as a London contemporary, the *Figaro*, fairly observes: "It is a dangerous experiment to try to build up one's reputation with bricks that belong to another. Mr. Bellew does not naturally bear any resemblance to Mr. Irving. It is possible he supposes that an artificial resemblance will enable him to make a name in New York. Perhaps it is more likely that he would gain by scrupulously preserving his own individuality. The Americans have again shown, in a remarkable manner, how warmly they appreciate Mr. Irving's acting, but a feeble likeness of him would scarcely be acceptable. Favorite actors, like favorite actresses, are apt to be on good terms with themselves. But success does not turn the head of a strong man. No strong man is deceived by the applause of the moment, and no strong man is sure that he is always in the right. Mr. Bellew's prospects in America will be all the brighter if he can get rid of his incomparable egotism—some call it his insufferable vanity. His flatterers are not his true friends. Those who assert that he can defy public opinion desire to witness his downfall. Those who contend that his acting is the perfection of Art laugh in their sleeve at the credulity of any one who believes them." Bellew's reputation as an actor has not spread very widely here, but his celebrity as a lady-killer has preceded him. During his stay, fathers, brothers and sweethearts should patrol the neighborhood of Wallack's with shotguns on their shoulders.

* * *

The trade-unionists, and the demagogic newspapers that make it a point to blow the trumpet for them, are raising a fuss because one of our judges refused to pronounce a Coney Island hotel-keeper guilty of a misdemeanor for bringing forty musicians over from Germany for a Summer engagement at his resort. These chaps would rule and run the whole universe. The so-called enemies of monopoly, they would erect a most oppressive monopoly of their own. Music has already succumbed to it. The fiddlers and tooters have banded themselves together, not as artists, but as laborers—Heaven knows the self-created distinction is appropriate in a good many cases, and thousands of afflicted auditors will uphold the assertion. When such gross perversions are committed in the name of Music, should not Drama disown kindred with an art thus foully prostituted? By-and-by, perhaps, the unionists will clamor for the courts to prevent visits to this country from Joseffy, Remenyi or Essipoff—Patti or Nilsson may some day be warned not to land at the Battery by mandate of the Knights of Labor, or some other monopolistic body of titled cavaliers, or possibly American kings. However, up to the present moment, the discriminating Judge's *dictum* that all foreigners, except paupers, idiots and Chinese, will be permitted to land on our shores, holds good. So the Coney Island hotel man and his imported ear-pleasers need have no immediate fear of interference.

The *Herald* tried to show in its notice of Are You Insured? that the piece was a failure, and that the failure was due to Tony Hart's separation from Edward Harrigan. Now, what connection there is between the dissolution of this theatrical partnership and the performance of a farce by Mart Hanley's company, in which it was never intended that Hart should appear, I cannot quite see. When Mr. Harrigan produces another of his local pieces with his own company Hart's loss may then be strongly felt. But he really has no more to do with the success or failure of Are You Insured? than has Edwin Booth.

* * *

At the final performances of Harrigan and Hart in the Fourteenth Street Theatre, by the way, the audiences manifested a good deal of simple yet kindly feeling for each. Whenever and wherever an opportunity arose there was equally tremendous applause for Dan Mulligan and Rebecca. These are signs that show if the two comedians ever realize the foolishness of their quarrel and make up their differences they will continue to find a warm and steadfast circle of admirers among the playgoers of this city.

A Moral Crime.

Mr. J. M. Hill is a gentleman on whom the cares of management sit lightly. Systematic in all things, he arranges his affairs in such an orderly manner that when they are multiplied into a number of enterprises, each of sufficient importance to necessitate the separate and undivided attention of any ordinary manager, he placidly pursues the even tenor of his way and appears still to have time left on his hands. A broadside from the big Russian gunboat in the harbor fired directly under Mr. Hill's nose would not, it is safe to say, startle him into making an exclamation. The reason why Mr. Hill, with his variety of ventures—including two theatres, a tragic star, a racing stable, and heavy investments in a newspaper project and a mammoth drygoods emporium—is enabled to look after all of them, is simply because he is thorough and systematic, and possesses the rare faculty of bringing his mind to bear with remarkable shrewdness and concentration on each in its turn. There is nothing Alexandrian in Mr. Hill's composition. He does not sigh for new fields of conquest, merely for conquest's sake; but when a play, an actor or a business scheme offers to his judgment an opportunity for profitable manipulation, he is not slow to grasp it. He has the courage of his own convictions—and they are generally correct. It would make no particular difference to him if his opinions were opposed by every journal in the land; his faith when started is large enough to give anything that arouses it a fair test.

Mr. Hill arrived in the city last Saturday. In the evening he attended a performance of Denise, and the fine acting of Joseph Haworth as the Count in Dumas' play led to the making of an arrangement with that actor on Monday whereby the latter will star for next season under the former's management. There had been some negotiations previously, but Mr. Hill hesitated no longer when he had seen Mr. Haworth's quality in an emotional character strikingly demonstrated. By the agreement Mr. Haworth will begin on June 26 in a new play which Mr. Hill has purchased, called A Moral Crime. It is from the pen of an accomplished journalist, Erwin A. Barron, of the Chicago *Inter-Ocean*. The production will occur at the Columbia Theatre, Chicago, on the date mentioned. The piece is to be acted there for four weeks. If it scores the success which those who have examined the MS. confidently predict, dates will then be filled in Buffalo, Detroit and other cities, covering the time to the first of September, when it will be brought out at the Union Square Theatre. Here it will hold the boards until Mr. Hill's Shakespearean season begins with Margaret Mather in a sumptuous production of Romeo and Juliet. Then A Moral Crime will be sent on an extended tour. Mr. Haworth's engagement is for one year. If at the expiration of that term both he and his manager desire a renewal, it will be had on a new financial basis.

For Mr. Barron's play Marie Prescott, Frank Losee and E. H. Sothern have been secured. The rest of the parts require strong actors, and the company will be filled with the best obtainable talent. Mr. Hill hinted at the plot to a MIRROR representative. The scene is laid in France in 1775, and some handsome scenery and the picturesque costumes of that period will give a romantic color to the story. The hero is a young nobleman who loves the widow of a wealthy courtier. He learns that she has been the mistress of a licentious abbé, but he also discovers that she has saved his sister from dishonor at the hands of the unscrupulous prelate. His love triumphs over his horror at the discovery of the woman's shame, but death robs him of her and the fulfillment of his affection. There are situations of great dramatic strength in the later acts, and both the part to be played by Mr. Haworth and that in which Miss Prescott will appear are fraught with splendid chances for effective acting. No expense will be spared to give the play adequate representation.

Mr. Hill left town on Tuesday. He will return after Miss Mather's season ends, in about ten days, to complete arrangements for the Chicago production.

The Actors' Fund.

There will be a meeting of the Board of Trustees to-day (Thursday) at 2 P.M. It is the regular monthly meeting.

The sum of $112 was distributed in relief during the week ended Saturday, May 9. To this was added $45 for a funeral. The relief list now embraces thirteen persons—a decrease of four since Saturday. But there are five applications to be acted upon to-day.

Visitors to the Fund rooms average about fifty a day.

C. L. Graves, Max Loewenthal, Dennis Shea, Mr. and Mrs. Milton Nobles, Frank L. Wise, Charles B. Hawkins, William W. Allen, Mr. and Mrs. Ed. Clifford, George W. Lynch, W. H. Strickland, Matt. B. Snyder, Julius Kahn, C. D. Hess and Mary Breyer have been added to the membership of the Fund since the last report.

Summer Season of the M. S.

Negotiations are pending with John T. T. Raymond for an engagement at the little theatre on Twenty-fourth street. Marshall Mallory informed a MIRROR reporter that they would probably consummate an agreement before Monday. If Mr. Raymond gets the theatre he will produce a new play, which has just been purchased for him in England, on June 8. The Madison Square company will then go on the road. Referring to the business of The Private Secretary at the Grand Opera House, Mr. Mallory said:

"It is simply surprising." T. Henry French, who has an interest in the piece, said:

"The receipts on Monday night at the Grand Opera House were $860, and on Tuesday night over $1,000. This after a continuous run of seven months in the city. It is probable that other engagements will be played by the company in New York before the season closes."

Neat Detective Work.

At the end of the second act of Dakolar at the Lyceum Theatre on Tuesday evening Kate Forsythe missed a valuable diamond lace-pin, worth, she claimed, at least $1,000. As she had missed one less valuable about three weeks ago without hearing of it, she related the case to the business manager, J. F. Harvey, very quietly and without letting her loss become known to anybody about the theatre. Mr. Harvey determined to act quickly. A quiet search was immediately made, but without success, and the play went on, while Mr. Harvey strolled up to the Twenty-ninth Precinct Station-house, and enlisted the services of Detective Price.

When the two arrived at the theatre the fifth act was drawing to a close. The curtain once drawn, the scene was thrown into the flies and all the people—property, scene and gasmen—who had been on the stage at the close of the second act, were brought in. The flat used in the second act is a sort of arch, so that Mr. Harvey felt confident that the thief could not have hid the pin in the scenery. Detective Price looked at the men, and after about ten minutes' scrutiny of and conversation with them he stepped forward to Ernest Veighard, a property-man, after searching him without success, and said:

"You are the thief!"

The man denied the accusation vehemently, and heaped abuse upon the detective's head, but it availed him noteing.

"Move that piece of scenery there," said the detective, "and you will find the pin!"

The canvas was shoved to one side and, sure enough, glittering and sparkling, there lay the valuable stone. Miss Forsythe picked it up with a cry of pleasure, and the culprit was taken to the station. The place where the pin had lain was between the scenes used in the second and fifth acts, where it was evident Veighard had thrown the trinket when he found that escape was impossible. The accused property-man had hitherto borne a good reputation, having been employed in the Union Square Theatre for the past three years, and in the New Lyceum Theatre since its opening.

A Minstrel Boom.

There promises to be a widespread minstrel boom next season. The large organizations will increase in number, and there will be no end of the small-fry troupes. One of the big organizations loses many of its black-face stars with the end of the season. Every successful minstrel looks wistfully forward to the day when he will have a party of his own. The burnt-cork artists have not suffered the scaling of salaries with their white-face brethern; in fact, with some notable exceptions in years gone by, salaries have never been so high on the average. As a consequence many of the merry minstrels, as the saying goes, are "well fixed;" and they are looking for an opening for their capital.

The business of three or four troupes during the last few seasons has been something enormous, and the members on salaries have looked with envious eye on their employers' gains. At one time it looked as though minstrelsy was on the wane; but it seems to be widening to greater dimensions than ever. Four or five large troupes will probably monopolize the high-priced theatres, while a score or more of the small-fry will do the museums and small towns.

It is unsafe to predict a decline in minstrelsy. It has a strong hold upon the American public—in fact, it seems to be a part of our constitution.

The Happy, Happy Chorus.

In the best of times chorus people command but modest salaries, varying from ten to fifteen dollars a week. They are necessary to the proper production of opera; are supposed to be intelligent and skilful in reading music, in addition to possessing good voices; yet, unlike the principals, they have little power to resent abuse, because individually they are unknown, and their small earnings render them powerless to combine. If there was an organization there would be few "snap" companies, and irresponsible managers could not engage a new company each week; take it on the road and return to town, leaving the unhappy chorus lamenting their confidence in them. Many rise from its ranks to be principals, but some deficiency bars the remainder from promotion.

At the present moment there is considerable commotion in "choral circles" over rehearsals which are taking place, and which always happen about this time. "Summer salaries" have begun, and there is a large number of disengaged chorus people. One of them, in conversation with a MIRROR reporter, confided his troubles as follows:

"I am getting fifteen dollars a week, and playing a small part in a company now appearing in the city. When I went for my salary yesterday I found only twelve dollars in my envelope. My comrades were in a like fix. One of them complained to the manager who gave him the difference, three dollars, and then discharged him. I hate to work for the reduced salary, but cannot remain idle all Summer, and there are very few companies now on the road that are responsible. The Casino can get all the chorus people it needs for $12 and $15 a week. McCaull pays the same. In Summer these managements pay only $10 for women and $12 for men. The chorus now singing at the Academy of Music twice a day is paid only $10 to the men and $8 to the women. Until there is some union formed, we will remain at the mercy of managers."

The French-Abbey Alliance.

Henry E. Abbey sailed for New York from England yesterday. He comes out on special business connected with next season here. A MIRROR reporter called on T. Henry French to inquire as to the extent of his business interests with Mr. Abbey. He said:

"As has already been announced, I am a partner with Mr. Abbey as half proprietor of the lease of the Grand Opera House from June 1. I wish to contradict the report that I became so through financial complications. I have often been interested in ventures with Mr. Abbey before, and everything has been very pleasant. There will be no change in the policy or conduct of the house, and if next season's business is as good as the present has been, there will be no ground for complaint."

"Are you likely to become interested in any of Mr. Abbey's other enterprises?"

"As yet it is undecided, but I will be better prepared to speak when he arrives."

It is reported that the Messrs. French will probably become full partners with Mr. Abbey in view of the present depreciated value of imported plays.

Summer in the City.

A glance over the list of city theatres shows that more of them will remain open during the Summer than is usual. The Casino, of course, with its roof-garden, will monopolize the cream of the business if the operas provided are successes. During the run of The Little Duke, which was reckoned a very weak attraction, the receipts were good. The New Park will keep its doors open as a museum, but the Standard will remain closed until the opening of the regular season. Henry E. Dixey hopes to draw fair houses to the Bijou Opera House during the warm months. The Wallack management, profiting by past experience, are providing apparatus for cooling the house, hoping that light opera will bring large audiences.

Augustin Daly will not depart from his rule, and his cosy theatre will be given over to the decorators. The Comedy Theatre seems to be a thing of the past, and will remain closed. English opera is to be tried at the Fifth Avenue. It will be quite an experiment, at this house. The prices are to be raised to the old standard, $1.50, $1, seventy-five and fifty cents. Manager Palmer will close his house, but will rent it to any star or company of good standing.

In three weeks the Grand Opera House will close its regular season, and remain unoccupied until September. Variety will run on at the Third and Eighth Avenue Theatres.

There is just a possibility that the Union Square may keep its doors open, as Harry Miner's engagement will be supplemented by the attempts of several ambitious amateurs and society people. The Fourteenth Street, the Star, Niblo's and the People's will probably close during July and August. Light opera is on the *tapis* for the Thalia. Dan Sully avows that Tony Pastor's little house will remain open while in his hands.

The Summer Garden Theatre (Exposition Park) at Pittsburg, Pa., will open on June 1. The theatre is in the heart of two cities, Pittsburg and Allegheny, and will seat 2,500 under shelter, with standing-room for as many more.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Tony Pastor and co. have taken the house for 11th and 12th. The rest of the week will be taken by McIntyre and Heath and the Clipper Quartette.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): T. P. W. Minstrels appeared to a large audience, 5th. Ed. Harrigan's co. in Cordelia's Aspirations, May 14.

NEW YORK.

ALBANY.

Leland Opera House (William Austin, manager): The second week of the Summer season at this house was as successful as the first. The Dora Wiley co. played nine performances, and hundreds were turned from the doors. During the first half of week Olivette was given a new charm by the grace and naivete of Miss Wiley in the title role, and the inimitable humor of Golden as Coquelicot. On Thursday evening Estrella was given the first interpretation by the co. The opera is a very pleasing one, and differs materially from the version in use by the Wilbur co. It is full of pretty airs, and the music is more elaborate than that usually found in comic opera, partaking somewhat of the Italian style. The libretto is bright and sparkling, and the entire work seems to be destined to make a most decided "go." It has a number of strong parts, all of which were well filled. Miss Wiley is given a dashing and piquante role, and Golden is thoroughly at home as the senile Doge. Harry Standish makes a decided hit in the broad comedy part of the Major Domo. James Gilbert takes the heavy part and does it well. In one particular he departs from the book. In the second act he assumes the disguise of a Highlander instead of an Israelite. The exaggerated costume and the racy dialect more than reconciles one to the change. Martha Porteous and Edith Gennesse were very well received in their respective parts. On the first night the prompter had considerable to do, but at the last all showed sufficient familiarity with the lines and the music. The opera was beautifully costumed throughout. A juvenile Pinafore co., under the management of Maggie Eager, will play for a local charity, 14th, 15th and 16th.

Museum (Jacobs and Proctor, managers): During the current week Zozo, the Magic Queen, played to the capacity of the house. When the attraction started on the road the pretty woman in the co. doubtless made it bearable, but these have been replaced by a lot of ill-formed girls. The drilling is good and the transformation scene is elaborate and pretty. For the week of the 11th, Hoop of Gold, with the author in the cast, and Chang, the Chinese Giant.

Items: Messrs. Jacobs and Proctor have erected a very substantial fire-escape on their museum. This, with the additional exist recently opened, gives a feeling of security to the patrons of the house.—Mrs. Leland spends the greater part of her time in New York booking attractions for 1885-86.

BUFFALO.

Last week was rather barren in theatrical events. The Court Street Theatre was unoccupied, and the Academy of Music furnished a three-night entertainment. The latter half of the week Only a Farmer's Daughter was the attraction, Lillian Lewis in the title-role. The audiences were fair in size.

At the Adelphi, Col. J. H. Wood's Electric Congress did pretty good business. Tony Denier's Humpty Dumpty this week.

Another new play is to be tried on the Buffalo public this week. It is called Civil Service Reform, and is a satirical shot at this service. The initial performance is to be given to-night (Monday) at the Academy of Music, and it will be continued the week.

At the Court Street Theatre Maggie Mitchell will begin a three nights' engagement, 18th.

Items are very scarce. Here's a small one: Archie Mackenzie has returned home for the Summer.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): The management exhibited much enterprise in securing that eminent actor, Robert McWade, to appear last week in his fine impersonation of Rip Van Winkle. A full house greeted him at every performance, and his reception was as spontaneous as ever. His support, in which Rachel Renard excelled, was adequate. For the current week the favorite Wilbur Opera co. will appear in a repertoire of popular operas. C. R. Gardiner's Zozo appears 18th, week, followed by the Lennox Hoop of Gold co., 25th, one week.

Music Hall: The eminent pianists, J. E. Hauer, assisted by Mlle. Zelia de Lussan, Mme. Chatterton-Bohrer, W. H. Lancton, Alice Potter and George W. Colby will appear in grand concert 20th, for which seats are selling rapidly.

Apollo Theatre (G. C. Phillips, manager): Business continues good. The Dolan and McCarthy Specialty co. is billed for the present week.

Compts: H. R. Barlow, formerly of Osborne's Oddities, will produce a new play called Zola at Saratoga this Summer. Charles Mortimer and Soliel Brevards have been offered parts.—Prof. Phillip F. Miller's fine orchestra, although reduced in numbers on account of low prices, discourses the latest classical music, and greatly enhances an evening's pleasure at the Griswold. Travelling cos. compliment them highly.—The Robert McWade co. make a big jump from here, going to Bay City, Mich. Marah E. Ryan left the co. at the conclusion of her engagement here.—Augustin Daly's co. appears at Rand's 27th, and the Boston Museum co. appears early in June.—Charles Hulest, scenic artist at the Griswold, has used his artistic skill upon some very clever decorations in and about the Griswold.—In noticing the Doring Band concert last week, we were somewhat premature in announcing George Holcombe as a double-bass soloist. Mr. Holcombe did not give the solo, although we were so informed. We correct our mistake and assure Mr. H. that had the solo been given nothing short of an ovation would have followed.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Maggie Mitchell and a good co. appeared in The Pearl of Savoy, 5th, and Maggie, the Midget, 6th, to fine audiences. The week was filled out by Billy Carroll, in Lend Me a Dollar, to light business. The piece is flat throughout, and the only point of interest was the work of Mr. Carroll and Louise Balfe, who did exceedingly well with what little material they had to work upon. Carroll's banjo playing was excellent. Miss Balfe is a wonderfully bright artiste, and though suffering from a severe cold, which prevented her singing, she nevertheless captivated the audiences with her pleasing style. She has made many friends here, who will greet her warmly when she again visits our city. House has closed the regular season, and will only be open to a few attractions during the Summer.

Academy of Music (Jacobs and Proctor, managers): The Wilbur Opera troupe did an immense business last week. The inclement weather did not seem to act as a preventive to the house being packed at each of the twelve performances. Susie Kirwin is the bright particular star with this organization. This week, Zozo. Hoop of Gold, 18th, week.

Casino: The McCarty comb did finely last week. Present week, the New York Specialty co.

Pointers: Charles E. Evans, accompanied by his wife and James Hoey, was in town last week to attend the funeral of a near relative.—Your correspondent interviewed ex-Manager Filon, owner of Washington Hall (late Museum), a few days ago, relative to reported overhauling of the building. Mr. Filon says that nothing definite has been determined; that he has just relieved J. J. Collins of his lease of the hall for three years, and that the building is not rented to anyone, notwithstanding reports to the contrary.—Rochester Lodge of Elks dedicated its new rooms on the evening of the 10th. The exercises were highly entertaining. Nat Childs, of Providence Lodge, was master of ceremonies, and a fine programme was presented, which included vocal and instrumental selections by various members of the profession. After the entertainment a fine lunch was heartily enjoyed. Several members of the Order from Syracuse and Buffalo were present, and all join in words of praise for the home Lodge. THE MIRROR man returns thanks for courtesies extended.

CORTLAND.

New Cortland Opera House (Mahan and Vosburg, managers): Clara Louise Kellogg in concert, 13th, to a large house, 13th. Nick Forrester, 26th and 27th. Mahan's Musical Convention, June 8 to 12, with Mrs. J. C. Hull, soprano; Mrs. Adeline L. Nellis, D. M. Babcock, basso; Fred. W. Jamson, tenor; Prof. Shaick's orchestra of twenty pieces; Mrs. Martha Dana Shepard, pianist; chorus of several hundred.

Taylor Opera House: Fisk Jubilees gave good satisfaction to a slim house, 8th. Claire Scott opens for a week, 11th.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Robson and Crane, in Our Bachelors, to a very fair audience, 6th; Muggs' Landing, 14th, 15th, 16th; Tony Pastor, 18th.

City Opera House: The Roberts and Laville Lyceum Theatre co., 11th, one week; Billy Kersands' Minstrels, 20th, 23d.

Item: Arrangements have been made with E. G. Ruler, Henry S. Sanderson, of the Grand Lodge of Elks, for the institution of Utica Lodge, No. 33, on Sunday, May 17. Officials and other members of New York, Syracuse, Rochester and Buffalo lodges will be present at the opening.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): The [illegible] Club, in concert, 4th, to very light business. Maggie Mitchell, 7th, to fine audience. Margaret Mather, [illegible], in Romeo and Juliet; California Minstrels, June [illegible].

OSWEGO.

Academy of Music (W. B. Phelps, manager): A change of bill and cheap prices drew fairly good houses last week to see Claire Scott. The co. gave general satisfaction in a varying bill. Standard Dramatic co., 18th, two weeks. The Claire Scott co. play Cortland one week, opening 11th.

KINGSTON.

Music Hall (Dubois and Nichols, managers): Robson and Crane, in Our Bachelors, 9th. Stormy night; small house; fair performance.

ELMIRA.

Opera House (W. E. Bardwell, manager): Maggie Mitchell, 6th, in Pearl of Savoy, to good business.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Engaged, played by amateurs, drew a crowded house, 8th. Margaret Mather, 19th.

McKechnie Opera House (S. C. McKechnie, manager): Coup's Equescurriculum was presented, 4th and 5th, to large and appreciative audiences.

COHOES.

Opera House: Jacobs and Proctor finished their season two weeks earlier than was expected. Bad business the cause. Bell and Morton's co., in Our Strategists, ended the season to seemingly good business, but the receipts did not much more than cover the guarantee.

AUBURN.

Academy of Music (E. J. Matson, manager): Robson and Crane made their first appearance before an Auburn audience, 4th, in Our Bachelors. They were well supported, and made themselves great favorites. Business large.

BINGHAMTON.

Binghamton Opera House (J. R. Clarke, manager): The Standard Dramatic co., with Phoso McAllister as leading lady, played all the week to crowded houses.

OLEAN.

Arena: Pullman, Dingess and Co.'s Great London Sensation opened the season here 7th to good business. To be sure, it cannot compare in size with some other shows, but all the acts are equally as good.

OHIO.

COLUMBUS.

Grand Opera House (Miller and Okey, managers): The first week's business with the new stock co. was very large, and the co. proves to be a strong one. Under the Gaslight was the bill, with Frank G. Campbell as Snorkey and Willard Brigham as Byke. Both did well. Gabrielle McKeon as Laura Courtland and Anita Harris as Pearl made a good impression, and it would be hard to improve on the Peachblossom of Camille D'Elmar and the Judas of Mme. Kenville. This week, The Danites, with Frank Campbell as Sandy, Brigham as the Parson, McKean as the Widder, and Anita Harris as Nancy Williams. Next, Green Bushes.

Comstock's Opera House (F. A. Comstock, manager): One of the largest and finest houses of the season greeted Rhea in The Power of Love, 4th. The play, while not remarkably strong, is very pleasing, and the support rendered by Walter L. Dennis, John T. Sullivan and Mae Clarke was fine. The Orpheus Club concerts, 8th and 9th, were very successful, the house being crowded at both entertainments. Joseffy, the Cincinnati Orchestra, Elizabeth Hetlich and the club were the attractions, and of course the concerts were among the finest ever given here. This week, Bartholomew's Equine Paradox.

CHILLICOTHE.

Minnie Maddern arrived in Chillicothe last week from Chicago, and will remain here for some time the guest of M. J. Carrigan, the junior editor of the *Leader*. She is now reading a lot of new plays, out of which she will select a few to add to the repertoire for next season. She will retain her successful play, Caprice.

SANDUSKY.

Biemiller's Opera Houre (William J. Stoffel, manager): Charles Fostelle in Mrs. Partington did a good business 7th, 8th and 9th. Manager Stoffel feels confident that this is the kind of attraction Sandusky people want, and has made arrangements for five weeks more of cheap entertainment. A Toledo co. plays here on 16th. Desmond co. booked for 18th, week. Will present Esmeralda, Hazel Kirke, Colleen Bawn, etc.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The McCaull co. returned 4th, and gave Falka to a fine audience. Francis Wilson, who has joined the co. since its last appearance here, now plays Folbach, and the number of funny sayings he introduced in his offhand manner made him at once a favorite. Alfred Klein's Pelican should also be complimented. His make-up and facial expressions are simply immense.

Peoples: The Hollywood Opera co. has done a good week's business, notwithstanding very bad weather. The little people are great favorites here and will always be liberally patronized.

Arena: Cole's Circus, 21st.

DAYTON.

The Grand (Larry H. Reist, manager): J. K. Emmet and a fair co. presented The Strange Marriage of Fritz, 4th, and with high prices (the old original prices) succeeded in having the "standing-room" card hung out early in the evening. The Old World Gem co., 8th, 9th and matinee, to good business. The co. is composed of some very clever specialty artists. The Edelweiss Mountain Choir made quite a hit with the vocal selections of Alpine music. The Herbert Brothers, who are undoubtedly the most finished acrobats and gymnasts in the country, resumed their old popularity and received several encores.

Cues: Grau's Opera co. occupies the Grand, 18th, for one week.—The Springfield Band will give a sacred (?) concert at Weidner's Opera House to-night (10th).—Manager Larry H. Reist is still in Cincinnati booming The Naiad Queen.—Forepaugh's advertising car No. 2 is in the city, repapering the bill-boards for May 21.—The Thomas concert at the Grand, 11th, promises to be the event of the season.—Johnny Ward, wife and little daughter will be at the Home during the coming Summer season. A co. at the Soldiers' Home without Ward would be like a year without a Fourth of July.—The co. at Memorial Hall, Soldiers' Home, for this Summer promises to be superior to that of any previous season.—Prof. Stubgen, leader of the Grand, who has been East attending the funeral of his mother, has returned.

MANSFIELD.

Miller Opera House (Joseph Miller, manager): J. K. Emmet played to good house, 9th.

SPRINGFIELD.

Squibs: Ben Rising, cornetist of the Grand Opera House orchestra, left last Monday (4th) for Meriden, Conn., where he joins a travelling co. Bella Moore returned, 9th, in A Mountain Pink.—Grau's Opera co. opened, 11th, for a week, in The Mascotte. The Big Six Band event to Washington C. H., O., 8th and gave a concert.—During the week of 25th The Naiad Queen will be brought here from Cincinnati.

URBANA.

Bennett's Opera House (P. R. Bennett, jr., proprietor): Bella Moore, in Mountain Pink, played a return engagement 8th to a good house. Warm welcome. Miss Moore has established herself as an Urbana favorite.

FINDLAY.

Owing to a conglomeration of the elements, the much advertised "dramatic event of the season," the appearance of the Good Templars' Dramatic Club in the sterling play, The Last Loaf, failed to materialize, 5th. They gave a matinee 8th to a small, but enthusiastic house. With a determination and resolution worthy of a better cause, they will again endeavor to win a recognition from the fickle goddess next Tuesday evening, 12th. The "Club," although a new candidate for public favor, is a meritorious organization, and worthy of liberal patronage. They have visited a number of nearby towns and have received many kindly expressions of approval.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): William Lloyd and co. presented Damon and Pythias, 4th, to a much larger audience than the co. or performance deserved. Mr. Lloyd is a very clever actor, but is surrounded by one of the weakest cos. that has visited Canton this season.

Arena: Forepaugh's Circus did only a fair business, 8th. Weather too cool.

Items: Fred Felton, agent for the Rinehart Children Opera co. was in the city last week.—Only a Farmer's Daughter, 14th.—The Cora Van Tassell co. was in town 8th visiting their many friends and taking in the circus—Fanny Ali, of the Forepaugh show, was taken ill here and was left behind.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Lloyd's Tragedy co. in Damon and Pythias, under auspices of Timon Lodge, K. of P., of this city did a good business, 9th. A Cold Day When We Get Left, 15th.

Items: The Rhea co. passed through here en route to Columbus, 4th.—Manager Boyd, of the Delaware (O.) Opera House, was in the city last week, endeavoring to make a date with People's Novelty co.—Manager Hunt was in Akron, 5th, looking for attractions.—Jay Burgess joined People's Novelty co. as comedian, 4th.

LIMA.

Faurot's Opera House (B. C. Faurot, proprietor): J. K. Emmet came 8th in The Strange Marriage of Fritz, to a good house at one dollar, seventy-five and fifty cents. Mr. Emmet was in a very good humor and sang as sweetly and acted as gracefully as ever and was supported by a splendid co.

Items: This probably closes the season here, which has been very unprofitable. The Emmet co. probably carried away more money than any other this season. Manager rented the house. From ten cents to one dollar was quite a jump. The house will for 1885-6 about September 1 under the management of H. C. Watcham.

XENIA.

Opera House (J. A. Hiveling, manager): J. K. Emmet in The Strange Marriage of Fritz, 5th, to good business at advance prices.

Item: The Lilly Clay Adamless Eden co. will close its season, 19th.

BUCYRUS.

Your correspondent was shown the plans for the new opera house building which is to be erected here this Summer. The first floor will contain four store rooms on Mansfield street and one on Walnut street. The second and third floors will be divided into offices, lodge-rooms, dance-hall and opera-hall that will seat 1200. There will be a comodious stage, six dressing-rooms and and large property-room. The Volrath Brothers are the proprietors.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): A band of swarthy Mexicans under the leadership and direction of Senors Carlos and Juan Curti, gave us two Typical Mexican Concerts, 5th and 6th, to good houses. Seldom has a Youngstown audience enjoyed sweeter music, chiefly of the light Spanish school bright and sparkling. The twenty or more bandolins, soltanos (a sort of lap piano) and guitars played in unison, gave to Schubert's "Seranade" a new chorus.

In the Wings: The production of the old comedy David Garrick on the 28th and 30th, by professional and amateur talent will be an event in dramatic circles here. Etta Crosman who will assume the role of Ada is a Youngstown girl and from here she goes to accept a Summer engagement at the Soldiers' Home at Dayton, O. David H. Wilson, of Cleveland who has just closed a season with the Gilmour co. will play Garrick.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Baird's Minstrels are doing a good business. The co. gives a fair performance. McKee Rankin announced for 4th, and Alma Stuart Stanley for 11th, and Frederick Warde 18th.

Casino Opera House (A. S. Gross, manager): Royal Middy to fair business. Louise Lester is becoming quite a favorite. Fatinitza announced for 4th.

Tivoli Theatre (R. Clinton, manager): The Berlin Lady Orchestra to rather poor business. Excellent entertainment.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): George Knight and his wife, supported by R. E. Graham and a good co., produced Over the Garden Wall last week to average good business. House will remain closed until 18th, when the Boston Ideals open a week's engagement.

Opera House (John A. Ellsler, manager): A Cold Day When We Get Left was produced last week to audiences that filled every portion of the auditorium. People were turned away nightly, unable to gain admission. The low prices have so far proven of benefit to the house, financially speaking. Peck's Bad Boy, 11th; Only a Farmer's Daughter, 18th.

Academy (H. W. Williams, manager): The Gray-Stephens comb. did well last week. Silbon's Cupid co. 11th; Fun on the Bristol 18th.

Harris' Museum (P. Harris, manager): John E. Ince and Hattie Starr scored a success in Pop last week. Business was large during the entire week. Rooms to Rent, 11th.

Items: The May Music Festivals at the Fifth Avenue Music Hall, 7th, 8th and 9th, were a great success. Theodore Thomas conducted the affair admirably.—The attaches' benefit, at Library Hall, 9th, was quite a successful affair.—Mr. and Mrs. Charles McGeachy were in town 9th.—Marie Hunter left the Cold Day co. here, and Lydia Yeamans took her place.—Frank Wills, of the Cold Day co., was quite ill during the latter part of the week.—The season at the Academy will close early in June.—Cold Day Welch and Wills will have a new play next season.—H. E. Wheeler, ahead of Only a Farmer's Daughter, is in town.—Col. Keys is also here.

NEWCASTLE.

Opera House (R. M. Allen, manager): The finest musical entertainment ever given in this city was the concert by the Mexican Typical Orchestra, 7th and 8th. The audience was small the first evening, but a good house was present the second. Everyone was enthusiastic, and each number on the programme and each and all of the artists were rapturously applauded. Further comment is unnecessary.

Arena: Pullman and Dingess' Circus, 19th, at Neshannock Ball Park.

YORK.

York Opera House (Adams and Dale, managers): Lillie Hinton's co. 7th, 8th, 9th. This was Miss Hinton's third engagement since February. On each occasion she played to largely increased business (to the full capacity of the house and turned people away). Her versatility and charming adaptation to such a variety of characters with such grace and naturalness has evoked hearty enthusiasm. She is supported by a clever co. Panic prices, of course. The season about closing has been the best since the house opened. Flora Moore in Bunch of Keys, 21st.

ERIE.

Opera House (William J. Sell, manager): Kane's Colored Minstrels, 7th, 8th, 9th, to poor business, at ten, twenty and thirty cents.

Change of management: Theatre-goers were not surprised to learn that Manager William J. Sell had sent in his resignation, and the question was, whether it was done voluntarily or not. Mr. Sell, who is undoubtedly one of the best amusement managers in Pennsylvania, has been connected with this house since 1879. At that time Erie was looked upon as a remarkably poor theatrical town, but under his judicious management it picked up until it was classed as one of the best one-night stands along the Lakes. At the beginning of the skating-rink craze, Mr. Sell, with his usual zeal, went into it. He built a large and handsome rink, boomed it for all it was worth, and thus undertook the management of two antagonistic amusements. Having his money invested in the rink, he naturally slighted his other business. The stockholders, seeing the way matters were tending, raised a protest, and Mr. Sell, learning of their intentions, resigned before being requested. Several names have been put forth as his successor, most prominent among whom is Earl Gray, son of one of the stockholders, a young man of ability, and who would make a good manager and fine competitor against Sell and his rink, but in all probability some stranger of wide experience will be selected.

PITTSTON.

Music Hall (W. D. Evans, manager): Standard Opera co., 7th, 8th, 9th, giving Olivette, Chimes of Normandy and The Mascotte. Good houses, mainly in behalf of Miss Blackmann, of Wilkesbarre, Pa., joining the co. some days ago.

JOHNSTOWN.

Union Hall (Weaver and Jordan, managers): The Bunch of Keys (Flora Moore) appeared 8th, to fair house, giving entire satisfaction. Miss Moore has certainly improved since her last appearance here. California Minstrels, 15th and 16th. J. K. Emmet, 19th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Suydam's Humpty Dumpty co., 7th, 8th, 9th and matinee, to fair business. Creditable performance at very low prices.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Opens 18th for a short Spring season playing the best attractions at ten, fifteen and twenty-five cents.

Providence Opera: Fantasma was the attraction last week, and, as predicted, did a big business. Kate Davis made herself a favorite from the start, and in the last act her burlesque of the song "Genevieve" was encored nightly. The co. was excellent and the entertainment worthy the high praise bestowed upon it by appreciative audiences. Boston Museum co. will appear in Pique, 14th, 15th and 16th.

Theatre Comique: Out again this week with big bill of burlesque and minstrelsy introducing the following: Geyer and Delhauer, James Sturges, O'Brien and Redding, Joe Hart, Mlle. Rene, Bessie Bell, Mollie Wilson, Annie Livingstone, George Leslie, Clara Willoughby, James Roche, Frank Harrison and Annie Haines. Each entertainment concludes with the burlesque, Babes in the Wood.

Personal: Blanche Vaughan of the Roland Reed co. arrived home last Thursday.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Charleston amateurs under the direction of Mme. Barbot gave Donizetti's Daughter of the Regiment, 5th, to a full house, with a most charming Vivandiere, and the sweetest tenor in the South as Tonio. Artistic costumes; well dressed scenes; very full chorus, among which was a young German of Charleston, whose sweet voice, graceful movements and good acting lingers long in the memory of those who heard him first in Pinafore some years ago in this city. The Countess, a young lady of this city, who bids fair to "soothe the souls in purgatory" with mezzo-soprano notes, introduces Centemore's "Deepen My Heart," which song was well rendered. Opera repeated 6th, and matinee, 8th. Matinee, 9th, Pygmalion and Galatea, by Charleston amateurs for the benefit of Confederate Home. House good. Galatea perfectly rendered with a voice like silver bells, enunciation distinct, and her acting like a professional, was played by Miss Jenkins, who was well supported by Mr. Stevens as Pygmalion. The co. deserve great credit.

The chats of your Gusher have done much to enliven the moments of an invalid, whose love of the drama makes her more particularly lean to those recollections of the good Samaritans of the profession related by her.

"What e'er men do, or say, or think, or dream,
Your genial Gusher seizes for a theme."

Some old stories handed down by the drama-loving ancestors of your correspondent, may serve to fill a corner of your paper. One, of Mme. Clarion, runs thus: She, who for twenty years ranked as the greatest actress France ever knew, with a party of friends went to visit the grave of Rousseau, whom she greatly admired, arrived at the spot, she stands in speechless meditation, looking upon the tomb, when, all at once, throwing off the little hat that she wore and shaking down those long golden tresses which had so often charmed all Paris, and which now shaded her neck, shoulders and waist like a rich veil, she drew them all together into her hand, cut them close to her head, and scattered them over the grave of Rousseau as the most precious offering that she could make to his memory.

COLUMBIA.

Opera House (Eugene Cramer, manager): Professor Bolton gave five exhibitions, 4th, 5th, 6th, 7th, of his realistic "Views of Europe." Crowded houses.

Item: Eugene Cramer is painting a set of scenery for the new Opera House at Knoxville, Tenn.

TEXAS.

SAN ANTONIO.

Turner Opera House (T. W. Howard, manager): The original Nashville Students (colored) will sing 15th and 16th. This will close the season here. Ernest Rische, the present treasurer, will be lessee and manager next season. T. W. Howard, the present manager, will probably lease Casino Hall.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Atkinson's co. in Peck's Bad Boy, 1st and 2d and matinee 2d. House crowded first night; matinee, good house. Rather light second night. Piece pleases the gods, but in an artistic sense it is the veriest trash.

VIRGINIA.

RICHMOND.

Theatre (Madame W. T. Powell, manageress): Purvis and White's Congress of Trained Animals filled the week of 4th, to fair houses. Zera Semon, prestidigitateur, will exhibit the entire week of the 11th.

Moxart Hall. Several of Theodore Thomas' artists, viz: Emma Juch, Hattie J. Clapper, William J. Winch, Max Heinrich and Carl Faelton, were to appear in one grand concert on the 5th in "a programme of rare artistic merit." As the hour for the curtain to be raised approached, one of the Board of Governors stepped forward to announce the non-appearance of two of the artists. Emma Juch, the soprano, and Carl Faelton, the pianist—which sadly depressed the feelings of the large and fashionable audience assembled to drink in—as it were—the sweets of "a programme of rare artistic merit," as well as to see the renowned artists. At a late hour, however, Mr. Faelton arrived, and for one full hour displayed the force, grace and ease with which he manipulated the ivories. At the conclusion he was rapturously encored.

Item: The old Mozart Hall will be torn down in a few days to make room for the new Mozart Academy of Music. Sanger Hall will be used for Mozart Association purposes until the new building is completed.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The Wilbur Dramatic co., with the end of the week, closed the fourth night of their two weeks' engagement to fair business. The prices are way down, and are making it warm for the skating rinks. The co. is a very good one, and is giving general satisfaction.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Professor George Bartholomew's Equine Paradox gave nine performances last week to overflowing houses. Receipts over $2,500. John D. Mishler expressed himself as highly pleased with his reception and the receipts here.

Academy of Music (Charles Shay, manager): Theodore Thomas' Concert co. filled the house, nearly all the seats being reserved before the doors opened. Excursion trains were run by all the railroads.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Gus Williams appeared 2d and 3d, in Captain Mishler and One of the Finest, to good business. Both pieces have been presented here before, and have been commented upon. Co. fair.

Academy of Music (Jacob Litt, manager): Kit, the Arkansas Traveler, was presented 1st, 2d and 3d by Henry Chanfrau. The resemblance between father and son is striking, the only difference being a little more of the fire and vigor of youth instilled into the part by the latter. Otherwise one could hardly tell the difference. Carleton Opera co., week of 10th.

Items: The Rentz-Santley co., at Slensby's, has been packing the house during week of 4th. The co. includes some very clever people. Among them are Billy Buckley, Manchester and Jennings, Andy and Annie Hughes and the Delanos, Jeppe and Fanny. Lottie Elliott should cut her skipping-rope act, for the sake of the orchestra, if not the audience. Louise Dempsey was very ill during the week, but appeared every night notwithstanding.—At the Dime Museum the Mexican Matadors are the principal attraction, and there is no rest for the door-keeper.—The repertoire of the Carleton Opera co., at the Academy week of 10th, will include Merry War, Fra Diavolo and Drum-Major's Daughter. The engagement promises to be very successful, Jessie Bartlett-Davis having been especially engaged for the week.—Ida Siddons' Female Mastodons are billed at Slensby's for week of 11th.—Billy Buckley will Summer in Boston.—Another panorama enterprise is rumored. Wonder what's become of the other one.—Gus Williams closed his regular season here without losing a night, missing a date, or cutting a salary. What a pity all the business managers are not such pleasant, gentlemanly fellows as J. H. Robb.—J. B. Polk, in Mixed Pickles, at the Academy, 17th.—The benefit tendered Prof. Faville at the Opera House 7th was well attended.—The Summer season at Schlitz's Park will open June 1 with Grau's French Opera co. The following is the list of attractions for the season: Rice's Surprise Party, in Pop; Milan Italian Opera co., Barnett's New York Ideal Opera co., Eustis' English Burlesque co., and McCaull's Opera co.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Wymans appeared 4th in Our German Farmer before a good-sized audience, and left an impression which will stand them in good stead. The play, which was especially written and arranged for them by G. B. Lewis, of the Detroit *Free Press*, abounds in quaint situations, good songs and more than ordinary good acting. Alf. Wyman as Yakie, H. J. Milton, as Corporal Dolan, and E. S. Fuller, as Captain Custer, were very good. Lulu Wilson, as Louisa, received three curtain calls for her superb acting and singing. She is a charming little woman and a bright soubrette.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The attraction week of 4th was T. H. Glenny in Lost in London. The play portrays life in the mines in England during the earlier scenes; the action is then transferred to London. The star as the hero, Job Ambroyd, was excellent, and the remainder of the co. very fair. Lawrence Barrett, 14th, 15th, 16th.

Montford's Museum (H. L. Montford, manager): Pauline Markham and co. held the boards week of 4th, and produced Two Orphans, East Lynne and Led Astray to the usual good business. Miaco's H. D. co. open a week's engagement to-night, 11th.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): The Kate Claxton co. opened their week's engagement with Sea of Ice, 4th, repeating 5th and 6th to good business. Two Orphans next week. Katie Putnam week of 11th.

MONTREAL.

Academy of Music (Henry Thomas, manager): Grau's French Opera co. drew large crowds last week. This is an immense favorite here. A number of operas were sung, including Francois les Bas Bleu, at which performance a benefit was tendered Mezieres.

Opera House: The Lytell co. played Michael Strogoff week of 4th, to crowed houses. Low prices. The play holds the boards this week.

Royal Museum: The Silver King was the attraction week of 4th. Walter Bentley and May Brookyn did not appear. Helen Blythe and J. F. Brien were substituted and gave satisfaction.

Items: A minstrel performance was given by members of the Amateur Athletic Association at the Club House, 6th and 7th. The performance was a success in every respect.—Janet Edmondson is in town.

HALIFAX.

Academy of Music (H. B. Clarke, manager): E. A. McDowell and his charming wife are great favorites in this city, and on their reappearance in the Private Secretary, 6th, were greeted by a large and fashionable audience. The piece made an instantaneous hit. McDowell's fine co. gave an excellent performance. C. W. Butler had the title role and at once jumped into public favor. This was Mr. Butler's first appearance in this city and he may look forward to a warm reception on a return visit. The second in rank in the cast was J. L. Mason as Mr. Cattermole. He gave a very clever impersonation. Mr. McDowell was clever as Douglas Cattermole. The remainder of the male members of the co. sustained their parts admirably. Fanny Reeves was a delightful Edith. Ethel Brandon as her friend, Eva, won many admirers. Miss Robson impersonated Miss Ashford most acceptably. The Private Secretary was repeated, 7th, to another large audience, and on the following evening The Shaughraun was given. Fisk's Jubilee Singers, 18th, 19th and 20th; John T. Raymond, week of 25th.

Gossip: Lizzie May Ulmer, a great favorite here, comes early in June.—Raymond's engagement promises to be a profitable one. It is probable he will produce his new play Speculation.—The Lyceum has closed.—George Hazlie who has been running a variety show there left rather suddenly. He might have made money had he attended to business more carefully.—Redmond-Barry comb. is to appear here late in August.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Philadelphia, 11, week; N. Y. City, 25, week.
A MOUNTAIN PINK CO. (Laura E. Dainty): Las Animas, N. M., 14; Raton, N. M., 15; Trinidad, Col., 16; Denver, 18, week.
A MOUNTAIN PINK CO. (Bella Moore): Cincinnati, 11, week.
ANNIE FIRMIN'S CO.: Augusta, Ga., 11, week.
AIMEE: Denver, 11, week; Cheyenne, 18; Rawlins, 19; Laramie, 20; Ogden, Utah, 21; San Francisco, 25, two weeks.
ATKINSON'S BAD BOY CO. NO. 1: San Francisco, 11, week.
ADELINE STANHOPE: Brooklyn, 25, week.
ATKINSON'S PECK'S BAD BOY CO. NO. 2: Pittsburg, 11, week; Philadelphia, May 18, week; Boston, 25, two weeks.
AUGUSTIN DALY'S CO.: Boston, May 4, two weeks; Brooklyn, 18, week; New Haven, Ct., 25; Hartford, 26; Troy, N. Y., 27; Buffalo, 28, 29, 30; Chicago, June 1, five weeks; San Francisco, July 13, four weeks.
ALONE IN LONDON CO.: Brooklyn, 18, week.
ARNE WALKER CO.: Pittsburg, 11, week; Indianapolis, 18, week.
ASHTON-BARTON CO.: Detroit, 11, week.
ALL-STAR DRAMATIC CO.: S. Berwick, Me., 14, 15; Lawrence, Mass., 18, week; Worcester, 25, week.
AIKEN-ROGERS CO.: Bloomington, Ill., 18, week.
BOSTON UNCLE TOM CO.: Boston, 11, week.
BUNCH OF KEYS (Frank Sanger, manager): Chicago, 11, week—close.
BEN COTTON: Los Angeles, Cal., 11, week.
BARRY AND FAY: Minneapolis, 21, 22, 23.
BUNCH OF KEYS (Dudley McAdow, manager): Ironton, O., 14; Portsmouth, 15; Marietta, 16; Wheeling, W. Va., 17; Parkersburg, 18; Cumberland, Md., 19; Hagerstown, 20; York, Pa., 21; Danville, 22; Shamokin, 23; Ashland, 25; Shenandoah, 26; Easton, 27; Plainfield, N. J., 28; Asbury Park, 29, 30—close.
BERGER'S GALLEY SLAVE: Chicago, 11, week; Milwaukee, 21, 22, 23.
BOSTON THEATRE SILVER KING: Fall River, Mass., 16; Worcester, 18; Springfield, 20; Amesbury, 23.
BEEDLE AND PRINDLE'S PLEASURE PARTY: Ripon, 14; Princeton, 15; Montello, 16; Plainfield, 18; Stevens Point, 20; Neosha, 21; Neenah, 22; Appleton, 23; Marinette, 25; Oconto, 26; Green Bay, 27; New London, 28.
BENNETT MATLACK: Ft. Wayne, 25, week.
BANDMANN-BEAUDET CO.: Pittsburg, 18, two weeks.
BOSTON MUSEUM CO.: Providence, 14, 15, 16.
CHARLOTTE THOMPSON: Fremont, Neb., 18; Lincoln, 19.
CROSSEN'S BANKER'S DAUGHTER CO.: Chicago, 11, week.
CARRIE SWAIN: Fitchburg, Mass., 14; Athol, 15; Lowell, 16; Newburyport, 18.
CLAIRE SCOTT: Cortland, N. Y., May 11, week.
C. A. GARDNER'S KARL CO.: N. Y. City, 11, week; Brooklyn, E. D., 18, week.
COLD DAY CO.: Newark, O., 16; Mt. Vernon, 15; Ft. Wayne, Ind., 16; Chicago, 18, three weeks.
CORA VAN TASSELL: Mansfield, O., 11, week.
DION BOUCICAULT: San Francisco, May 4, two weeks.
DIXEY-RICE BURLESQUE CO: N. Y. City—indefinite season.
DAN SULLY'S CORNER GROCERY: N. Y. City, 13—indefinite season.
DRAPER'S UNCLE TOM CO.: Indianapolis, 18, week.
DICKSON'S SKETCH CLUB: Sedalia, Mo., 9; St. Louis, 11, week.
DEN THOMPSON: Canton, Mass., 14; Lynn, 15; Chelsea, 16.
E. A. McDOWELL'S CO.: Augusta, Me., 11, week.
EFFIE ELLSLER: Cleveland, 11, week; Louisville, 18, week.
ETHEL TUCKER: Bloomington, Ill., 11, week; Quincy, 25, week.
FRED. WARDE: Portland, Ore., May 18, week.
FUN ON THE BRISTOL: Cleveland, 11, week; Pittsburg, 18, week.
FLOY CROWELL: Gloucester, Mass., 11, week; Chelsea, 25, week.
FLORENCE ELMORE: Erie, Pa., 18, week.
FRANK MAYO: Boston, May 4, two weeks; N. Y. City, 18, two weeks—close.
GUS WILLIAMS (J. H. Robb, manager): Aurora, Ill., 14; Streator, 15; Chicago, 18, week.
GEORGE FAWCETT ROWE: N. Y. City, 18, week.
GLASSFORD CO.: Rochester, 11, week; Hamilton, Can., 18, week; Buffalo, 25, week.
HENRY CHANFRAU: Toledo, 14, 15, 16; Saratoga, N. Y., 18; Turners Falls, Mass., 19; Northampton, 20; Holyoke, 21; Gardner, 22; Fitchburg, 23; Providence, 25, week.
HARRISON-GOURLAY CO.: Des Moines, Ia., 14, 15; Chicago, 18, week.
HARRIGAN'S CO.: Jersey City, 15, 16; Philadelphia, 18, two weeks; Boston, June 1, two weeks.
HANLONS' FANTASMA CO.: Boston, 11, week.
HER ATONEMENT CO.: Brooklyn, 11, week.
HOOP OF GOLD: Albany, 11, week; Rochester, 18, week; Troy, 25, week.
HUNTLEY DRAMATIC CO.: Augusta, Ga., 11, week; Charleston, 18, week.
HELEN DESMOND: Mansfield, O., 11, week; Sandusky, 18, week; Indianapolis, 25, two weeks.
HENRY BELMER: Wheeling, W. Va., 11, week.
HEWETT'S MUSETTS: Amsterdam; N. Y., 11, week.
HEEGE'S BAD BOY CO.: Detroit, 14, 15, 16.
JANAUSCHEK: Stillwater, Minn., 14; Duluth, 15; Brainerd, 16; Winnipeg, 18, 19, 20, 21; Fargo, D. T., 22; Bismarck, 23; Bozeman, M. T., 25; Helena, 26, 27.
JOSEPH MURPHY: Waterbury, Ct., 14; New Haven, 15, 16; N. Y. City, 18, week.
JOHN A. STEVENS: San Francisco, 11, week; San Jose, 18, 19; Stockton, 20; Sacramento, 21, 22, 23; San Francisco, June 8.
JOSEPH JEFFERSON: Williamsburg, E. D., 18, week.
JOHN T. RAYMOND: Chelsea, Mass., 14; Holyoke, 15; Worcester, 16; Portland, Me., 18; Bangor, 19, 20; St. John, N. B., 21, 22, 23; Halifax, N. S., 25, week—close.
JENNIE CALEF: Reading, Pa., 18, week.
JOHN E. INCE (Pop): Cincinnati, 11, week; Louisville, 18, week.
J. B. POLK: Chicago, May 11, week.
J. K. EMMET: Steubenville, O., 14; Connellsville, Pa., 15; McKeesport, 16; Latrobe, 18; Johnstown, 19; Oil City, 20; Warren, 21; Rochester, N. Y., 22; Syracuse, 23; N. Y. City, 25.
JOHN DILLON: Springfield, Ill., 13, 14.
JACQUES KRUGER (Dreams): Boston, May 11, two weeks close.
KNIGHTS (Mr. and Mrs. George S.): Brooklyn, 11, week; N. Y., City, 18, week.
KATE CLAXTON: Wahpeton, Minn., 14; Moorhead, 15; Brainerd, 16; Duluth, 18, 19, 20; Stillwater, 21; Stevens Point, Wis., 22; Neenah, 23; Chicago, 25, week.
KIRALFYS' SIEBA: Philadelphia, May 4, two weeks.
KIRALFYS AROUND THE WORLD CO.: Philadelphia, 4, two weeks.
KATHERINE ROGERS: New Haven, 11, week.
KATE CASTLETON: Los Angeles, Cal., 18, week.
KITTIE RHOADES: Starke, Fla., 11, week; Jacksonville, 18, week; Fernandina, 25, week.
LESTER WALLACK: Boston, May 4, two weeks.
LAWRENCE BARRETT: Toronto, 14, 15, 16; Montreal, 18, week.
LOTTIE CHURCH'S CO.: Louisville, 4, two weeks; Cleveland, 18, week; Buffalo, 25, week.
LIZZIE EVANS: St. Louis, 18, week; Chicago, 25, week—close.
LIZZIE MAY ULMER: Brockton, Mass., 30.
LILLIE HINTON: Columbia, 14, 15, 16; Hagerstown, Md., 18, week.
LLOYD'S TRAGEDY CO.: Logan, O., 14; Athens, 15; Gallipolis, 16; Charleston, W. Va., 18; Ashland, Ky., 19; Ironton, O., 20; Portsmouth, 21; Circleville, 23.
LITTLE NUGGETS CO.: Cincinnati, 18, week.
LORELLAS: Chicago, 11, week.
MONTE CRISTO CO. (Stetson's): Haverhill, Mass., 15; Chelsea, 18; Taunton, 20; Fall River, 22.
McKEE RANKIN'S CO.: Los Angeles, Cal., 11, week.
MARGARET MATHER: Cortland, N. Y., 14, 15; Lyons, 16; Batavia, 18; Canandaigua, 19; Elmira, 20; Jamestown, 21; Buffalo, 22, 23; Montreal, 25, week; St. Albans, Vt., June 1; Montpelier, 2. Bel-lows Falls, 3; Brattleboro, 4; Keene, N. H., 5; Athol, Mass., 6—close.
MAGGIE MITCHELL: Buffalo, 14, week.
MESTAYER'S WE, US & CO.: N. Y. City, 20, four weeks; Boston, May 18, three weeks.
MAUDE GRANGER: Cleveland, 11, week; Buffalo, 18, week; Albany, 25, week.
MURRAY AND MURPHY: Worcester, Mass., 22.
M. W. HANLEY'S CO.: N. Y. City, 11, week; Boston, 18, week.
MAUDE ATKINSON: Jacksonville, Ill., 11, week.
MUGG'S LANDING CO.: Utica, N. Y., 14, 15, 16.
McFADDEN'S SPIRITS CO. (Denman Thompson, mgr.): Worcester, Mass., May 14; Holyoke, 15; Springfield, 16.
N. C. GOODWIN: Boston, 25, two weeks.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Canton, O., 14; Youngstown, 15; Salem, 16; Pittsburg, 18, week.
OWEN FAWCETT: Adrian, Mich., May 13, 14; Detroit, 15; Coldwater, 18; Battle Creek, 29, 30.

OLIVER BYRON: Boston, 11, week—close.
ONLY A WOMAN'S HEART CO. (Newton Beers): Hingham, Ont., 15; Kincardine, 16; Port Hope, 18; Walkerton, 19; Harriston, 20; Mt. Forest, 21; Orangeville, 22; Owen Sound, 23; Meaford, 25; Collingwood, 26; Barrie, 27; Orillia, 28; Lindsay, 29; Peterboro, 30; Port Hope, June 1; Coburg, 2.
OLD WORLD GEM CO.: Louisville, 11, week; Frankfort, Ky., 18; Lexington, 19, 20; Springfield, O., 21, 22, 23; Cincinnati, 25, week.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Chicago, 11, week; Milwaukee, 18, week; Elgin, Ill., 25; Dubuque, Ia., 26; Davenport, 27; Des Moines, 28; Omaha, Neb., 29, 30; Lincoln, June 1; Atchison, Kas., 2; Topeka, 3; Kansas City, 4, 5, 6; Cheyenne, W. T., 8; Denver, 9 to 13; Colorado Springs, 15, 16; Pueblo, 17; Leadville, 18, 19, 20; Ogden, Utah, 23; Salt Lake, 27 to 29.
POWER OF MONEY CO.: Plattsmouth, Neb., 20; Oskaloosa, Ia., 26.
QUEEN'S EVIDENCE CO.: Washington, 11, week.
REHAN'S 7-20-8 CO.: Brooklyn, May 11, week.
RHEA: St. Paul, 14, 15, 16; Des Moines, 18; Council Bluffs, Ia., 19; Dubuque, 20.
ROBSON AND CRANE: New Haven, Ct., 14, 15.
ROLAND REED: Brooklyn, E. D., 18, week.
RAG BABY CO: Boston, 11, two weeks.
RENTFROW'S PATHFINDERS: Sedalia, Mo., 14; Ft. Scott, Kas., 19 to 22.
SILVER KING CO.: Belleville, Ont., 13, 14; Peterboro, 15, 16; Lindsay, 18; Guelph, 19; Stratford, 20; Hamilton, 21; St. Catherines, 22; Brantford, 23; Woodstock, 25; Ingersoll, 26; Loudon, 27, 28; St. Thomas, 29; 29; Chatham, 30; Detroit, 25, week.
STRATEGISTS CO.: Montreal, 11, week
STRANGLERS OF PARIS: N. Y. City, 11, week; Boston, 18, week.
SMITH'S UNCLE TOM CO.: Brooklyn, 11, week.
STANDARD DRAMATIC CO.: Binghamton, 4, two weeks; Oswego, 18, two weeks.
T. W. KEENE: Aurora, Ill., 14; Coldwater, Mich., 15; Adrian, 16; Charlotte, 18; Jackson, 20; Muskegon, 23; E. Saginaw, 28.
TWO JOHNS CO.: N. Y. City, May 11, week.
TAVERNIER CO.: Kingston, N. Y., 18, week.
THORNE'S BLACK FLAG CO.: Chicago, 4, three weeks.
ULLIE AKERSTROM: Westfield, Mass., 11, week.
WALLACK'S VICTOR DURAND CO.: N. Y. City, 11, week.
WAGES OF SIN CO: San Francisco, April 20, four weeks.
W. J. SCANLAN: Rockford, Ill., 14; Milwaukee, 15, 16, 17; Muskegon, Mich., 18: Big Rapids, 19: Ionia, 20; Lansing, 21; Marshall, 22; Kalamazoo, 23; Coldwater, 25; Battle Creek, 26; Charlotte, 27; Adrian, 28; Ypsilanti, 29; Ann Arbor, 30—close.
WAITE'S DRAMATIC CO.: Laporte, Ind., 11, week; Elkhart, 18, week. Goshen, 25, week; Constantine, Mich., June 1, week.
WILLIAM CARROLL: Philadelphia, 11, week; Washington, 18, week; Baltimore, 25, week; Chicago, June 1.
ZOZO: Rochester, 11, week: Troy 18, week; Montreal, 25, week.

OPERA AND CONCERT COMPANIES.

ALICE OATES: Haverhill, Mass., 11, 12, 13; Lewiston, Me., 14, 15, 16; Rockland, 18, 19; Bath, 20; Bangor, 21, 22, 23.
ARION BELL-RINGERS: Ottumwa, Ia., 11, week; Davenport, 25, week.
BOSTON IDEAL OPERA CO.: Chicago, 11, week; Pittsburg, 18, week.
BIJOU OPERA CO.: Savannah, 14, 15, 16.
BENNETT-MOULTON OPERA CO.: Kingston, N. Y., 11, week; Newburg, 18, week.
CARLETON'S ENGLISH OPERA CO.: Milwaukee, 11, week; Detroit, 18, week; Montreal, 25, two weeks—close.
CORINNE MERRIEMAKERS: Norristown, 11, week; Lancaster, 18, week; week of 25 open; Boston (Museum), June 1, two weeks; Providence, 15, week.
FAY TEMPLETON OPERA CO.: East Saginaw, Mich., 13, 14; Flint, 15; London, Ont., 16; Montreal, 25, two weeks.
FORD'S OPERA CO.: Philadelphia, 11, week; N. Y. City, 18, three weeks.
GRAU'S OPERA CO.: Springfield, O., 11, week; Dayton, 18, week.
HYERS SISTERS: Fort Madison, Ia., 16; Keokuk, 18, 19; Bushnell, Ill, 20; Galesburg, 21; Princeton, 26; Mendota, 27.
HARRIS OPERA CO.: Philadelphia, May 11, two weeks; Wilmington, Del, 25, week.
LILLIAN RUSSELL: N. Y. City, April 27, three weeks.
LUCIER CONCERT CO.: Dexter, Me., 22, 23; Bangor, 25, week.
HOLLYWOOD OPERA CO.: Fort Wayne, Ind., 11, week; Decatur, Ill., 18, week; Logansport, Ind., 25, week; Cleveland, June 1, week.
MCCAULL'S FALKA CO.: Minneapolis, 14, 15, 16; Chicago, 18—indefinite season.
MILAN OPERA CO.: Atlanta, Ga., 11 to 14; Montgomery, Ala., 15; Selma, 16; Birmingham, 17, 18, 19; Huntsville, 20; Paducah, Ky., 21; Henderson, 22; Evansville, Ind., 23.
MEXICAN TYPICAL ORCHESTRA: Buffalo, 11, week; Cleveland, 18, week; Mansfield, 25; Springfield, 26; St. Louis, June 1, week.
MCGIBENY FAMILY: Jefferson, O., 14; Girard, Pa., 15; Conneaut, O., 16; Ashtabula, 18; Geneva, 19; Painsville, 20; Cleveland, 25, week.
MILLER'S OPERA CO.: Bangor, Me., June 1, week.
RINEHART OPERA CO.: Massillon, O., 14, 15, 16; Findlay, 18, 19, 20.
THEODORE THOMAS CONCERTS: Louisville, 15, 16; Peoria, Ill., 19, 20; Kansas City, 23.
THOMPSON OPERA CO.: St. Louis, April 27, four weeks.
THEO: Detroit, 15, 16; Chicago, 18, week.
WILBUR OPERA CO.: Troy, 11, week; Montreal, 18, week.
WILEY-GOLDEN OPERA CO.: Washington, May 11, two weeks; Baltimore, 25, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Leadville, 14, 15, 16; Central City, 18; Cheyenne, 19.
BURGESS': Norfolk, Va., 11, week.
CALLENDER'S: Toledo, 11, week.
CALIFORNIA: Harrisburg, Pa., 14; Johnstown, 16; Cleveland, 18, week.
HAVERLY'S: Chicago, 11, week; Buffalo, 25, 26, 27.
HI HENRY'S: Morristown, N. J., 14; Passaic, 15; Paterson, 16.
KANE'S: Louisville, 11, week; Cincinnati, 18, week; Rochester, 25, week.
LESTER AND ALLEN'S: Albany, 11, week; Providence, 18, week.
SAWYER'S GEORGIA: Muskegon, Mich., 25, 26.
T. P. W.: Brockton, Mass., 14; Salem, 15; Haverhill, 16.

VARIETY COMPANIES.

BEANE-GILDAY CO.: N. Y. City, 11, week.
BRYANT, RICHMOND, SHEEHAN AND COYNE: Trenton, 11, week; Buffalo, 18, week.
CHARLES T. ELLIS: Brooklyn, 18, week.
CHARLES FOSTELLE: Pittsburg, 11, week; Baltimore, 18, week; New Orleans, June 1, two weeks.
DAVIES-DREW CO.: Utica, N. Y., 14, 15, 16.
FURSMAN CO.: Rich Hill, Mo., 18; Nevada, 19; Fort Scott, Kas., 20; Oswego, 22; Joplin, Mo., 23; Carthage, 25.
GEORGE FRANCE: Nebraska City, Neb., 18, 19, 20.
GRAY-STEPHENS CO.: Trenton, N. J., 18, week; N. Y. City, 25, week; Brooklyn, June 1, week.
J. J. SULLIVAN: Brooklyn, E. D., 11, week.
LANG'S COMEDY CO.: Lowell, Mass., 11, week; Brockton, 18, week; Waterbury, Ct., 25, week; New Haven, June 1, week.
LEONZO BROTHERS: Providence, 11, week; New Haven, Ct., 18, week; Troy, N. Y., 25, week.
LILLY CLAY'S ADAMLESS EDEN: Cincinnati, 11, week; N. Y. City, 18, week.
PEOPLE'S NOVELTY CO.: Wheeling, W. Va., 11, week; Sandusky, O., 18, week; Pittsburg, 25, week.
RENTZ-SANTLEY CO.: St. Paul, 11, week; Minneapolis, 18, week—close.
SILBON'S CUPID CO.: Pittsburg, 11, week; Buffalo, 18, week; N. Y. City, 25, two weeks.
TONY PASTOR'S OWN CO.: Newark, 11, week; Poughkeepsie, N. Y., 15; Herkimer, 16; Utica, 18; Buffalo, 21, 22, 23; Cleveland, 25, 26; Detroit, 28.
YANK NEWELL: Chicago, 11, week; Kansas City, 18, 19, 20; Denver, 25, two weeks.

MISCELLANEOUS.

MIACO'S HUMPTY DUMPTY: Toronto, Ont., 11, week; Buffalo, 18, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Columbus, O., 11, week; Cincinnati, 18, three weeks.
SUYDAM'S HUMPTY DUMPTY: Wilkesbarre, Pa., 14, 15, 16.
TONY DENIER'S HUMPTY DUMPTY: Buffalo, 11, week; Detroit, 18, week.
ZERA SEAMON: Richmond, Va., 11, week; Boston, 18, week.

CIRCUSES.

ADAM FOREPAUGH'S: Findlay, O., 14; Lima, 15; Piqua, 16; Cincinnati, 18, 19, 20; Dayton, 21; Hamilton, 22; Richmond, Ind., 23; Indianapolis, 25; Muncie, 26; Anderson, 27; Kokomo, 28; Peru, 29; Logansport, 30.
BARNUM'S: Wilkesbarre, Pa., 14; Allentown, 15; Easton, 16; New Haven, Ct., 28; Lynn, Mass., June 24.
BARRETT'S: Laclede, Mo., 15; Hamilton, 16.
BUFFALO BILL: St. Louis, 11, week; Chicago, 18, week.
BURR ROBBINS: Galesburg, Ill., 15; Macomb, 16; Galva, 18; Princeton, 19; Sandwich, 20; Ottawa, 21; Streator, 22.
COLE'S: Athens, O., 14; Gallipolis, 15; Hillsdale, Mich., 22; Monroe, 23; Detroit, 25; Howell, 26; Ionia, 27; Stanton, 28; St. Louis, 29; Big Rapids, 30; Grand Rapids, June 1; Muskegon, 2; Holland, 3; Hastings, 4; Charlotte, 5; Owasso, 6; Bay City, 8; E. Saginaw, 9; Ludington, 10; Manistee, 11; Cadillac, 12; Traverse City, 13; St. Ignace, 15; Marquitte, 16.
COUP'S EQUIRSCURRICULUM: Baltimore, 11, two weeks.
CORTENA'S WILD WEST: Oswego, Kas., 16; Parsons, 18; Fort Scott, 19, 20; Sedalia, Mo., 22, 23.
DORIS': Warsaw, Ind., 14; Plymouth, 15; Valparaiso, 16; Ottawa, 19; Jacksonville, Ill., 20; Clinton, Ia., 24.
LEE-SCRIBNER: Northumberland, Pa., 18; Mifflinburg, 19; Lewisburg, 20; Milton, 21.
PULLMAN: Titusville, Pa., 14; Franklin, 15; Stoneboro, 16; Mercer, 18; Newcastle, 19; Youngstown, O., 20; Sharon, Pa., 21; Greenville, 22; Meadville, 23.
ROBINSON'S: Kansas City, Mo., 23, St. Joe, 28.
SELLS': Omaha, Neb., 13, 14; Dubuque, Ia., 25; Freeport, Ill., 26; Rockford, 27; Elgin, 28; Kenosha, Wis., 29; Milwaukee, 30; Appleton, Wis., June 1; Ripon, 2; Beaver Dam, 3; Portage, 4; Necedah, 5; Sparta, 6.
VAN AMBURGH'S: Middletown, Ct., 14; New London, 15; Willimantic, 18; Phœnix, R. I., 19; Providence, 20; Pawtucket, 21; Uxbridge, 22; Worcester, Mass., 23; Lynn, 27; Newburyport, 29; Haverhill, 30; Lawrence, June 1; Woburn, 2; Lowell, 3; Nashua, N. H., 4; Manchester, 5; Concord, 6.
WALLACE'S: Marietta, O., 15; Ironton, 16.

What Time Dramatizes.

If the life of observers were sufficiently extended, many dramas of every-day occurrence, which would be completed, are otherwise seen only in fragments. A lapse of time rounds up the development of early incidents, disposes of one character, advances another, furnishes wanting clues, and reaches a perfect denouement.

To accomplish such ends summarily is the business of the drama of the theatre. It effects results in two or three hours which reality labors over for years. Its intense hothouse methods ripen to maturity, passions, emotions and elements of character by processes of its own, and thus affords to the world studies which embrace, in a brief period, the experiences of years.

Of the slow drama of events we have daily examples. Here, for instance, is a striking record apropos to the memorial just made in honor of an American poet; in a catalogue just published we find this entry: "POE (Edgar A.). Histoires extraordinaires traduites, par Charles Baudelaire. With 26 full-page etchings, each of which is duplicated by proof impressions before letters. 2 vols., 8vo., full-crushed levant morocco. Extra gilt back and side, inside borders. Paris. A. Guantin, 1884. $75.00."

Those now living who knew Poe in his earlier experiences cannot fail to recall him peddling his verses in magazine, borrowing a quarter to mail a story to a Philadelphia periodical or making a festival of the day when he found a New York publisher to issue his poems in a slim 16mo. at seventy-five cents a copy.

In a measure parallel with this is one of the achievements of time which enables an announcement like this to be made. The late Mrs. Barrett Browning—whose first introduction to the American public was in a brief review in a monthly published in this city—who in her poems made the world the confidant of her love for her son, would have been proud to have foreseen that on his thirty-sixth birthday he had become a painter and sculptor of such importance as to justify "a few of those members of the Browning society who venerate the memory of his mother" in formally presenting to him a set of his works in the different English, American and German editions bound in maroon morocco, stamped with his arms and enclosed in a carved oak case. Such is the wonderful "whirligig" of time. Almost more dramatic than the drama itself.

Our Irish Comedians.

In this country the Irish comedian in red vest, corduroys and green balbriggan hose has almost disappeared. The shillelah was long ago relegated to the variety theatre, and even there it has become obselete. The new crop of Irish comedians that has sprung up in recent years has nothing in common with the bog-trotter of the stage made popular by Barney Williams and Dion Boucicault. The present stage Irishman is a home production. He comes from the variety-halls, and the plays he appears in are elaborated from twenty-minute sketches depicting American-Irish home life. Most of them are gross exaggerations, often vulgar, and never instructive.

Very rarely is an inspiring sentiment found in these productions. Horseplay is the key to almost every laugh. The heroics are entirely discarded. The Irishman in his American home is held up to ridicule and made the target for all sorts of practical jokes, and his offspring, in gay attire and proper speech, are lugged in to make an odious comparison. Strange to say, descendants of Irishmen are the best patrons of the Irish farce-comedies of the present day, and the comedians themselves are generally the sons of Irishmen. In many instances they simply reproduce the blundering stupidity, lack of polish, native wit and brogue of the "old man." We may dwell a little upon this "brogue." The brogue of the Irish-American comedian depends upon the particular County of his father's nativity. It is said that the peculiar, rapid speech of the North of Ireland can be acquired only by the sons and daughters of those who have emigrated from that region. Some comedians succeed in giving a fair counterfeit, but it is easily detected by those to the manner-born.

Irish comedy has sadly deteriorated in quality, and a superabundance of "quantity" has taken its place. The present article is entirely lacking in romance. There are only two or three Irish comedians of the old school now on the American boards. The day of the rollicking, witty, patriotic Irish comedian flaunting the Green in the face of the Red, seems to be passing away forever.

Of the exponents of genteel Irish comedy, not one remains. John Brougham was the last of the line. John Drew and John Collins preceded him many years. Upon no shoulders have their mantles fallen. Had the American public become surfeited with Irish comedy, both high and low? The question cannot be answered. But it can be said that the riff-raff that has succeeded it is not countenanced or patronized by our best people.

A Fresh Source of Inspiration.

Dressing for a part is no small item in the business and art of the actor. He is a practical exemplar of the philosophy of clothes, and knows as well as Carlyle or any other man the pertinency of a necktie and the quizzical or æsthetic capabilities of a roundabout or a claw-hammer. The virtues that lie in the property or personal wardrobe he well appreciates, and he regards himself most happy if he can mount a wig worn by Liston or gird about him a belt that once embraced the person of the great Kean.

Failing to possess the genius of certain renowned actors, the next best thing for an aspiring histrion to do is to secure a bit or two of their personal apparel. And this principle has, we think, been acted upon by the profession time out of mind.

Hence are we gratified and is our faith in the legitimacy and prosperity of the stage strengthened when we learn that the famous London comedian, Mr. Toole, boasts the wearing of an historical pair of trousers when he plays the Artful Dodger in Oliver Twist.

They were, it appears, given to him thirty years ago by Robert Wyndham, who got them from William Murray, who wore them in The Heart of Midlothian, a drama in which he played several times before Sir Walter Scott.

Here is unquestionably inspiration, and when an actor's limbs are thrust into the legs of such a garment we can understand it is like a plunge into a couple of electrically charged Leyden jars.

We cannot see clearly why there may not be a transmission of power by virtue of a coat or pair of breeches as well as by a transfusion of blood from one body to give life to another.

If, therefore, we cannot establish a national stage by the use of national dramas, and by investment in hack foreign plays, suppose we try and clothe ourselves in the cast off jackets and trousers of the celebrated actors of other lands!

We might thus readily found a school of our own, so that our audiences, instead of being compelled to hold the nose when antiquated and desiccated chestnuts are served up to them, could exult when they cried out, "Fine, exceedingly fine!—he is playing Shylock in Macklin's gabardine!" or, "Behold a perfect personation of Hamlet; he carries John Kemble's rapier," and, "As I live, there is Charles Kemble to the life again—in Falstaff, bearing under his belt the very adipose hair mattress in which Kemble played the part." We would have in this case, at least, the old clothes, which might prove more satisfactory than threadbare melodramas.

English Opera.

The growth of English opera has been so great within the past few years, and is so promising for the future, writes Earl Marble, our Boston representative, that it may be worth while to remember that it is only about a dozen years since a practical beginning was made in this field. How many remember where, when and by whom the beginning was made? Carl Rosa's presentation of Maritana in Manchester, England, in September, 1872, may be said to be the beginning of English opera. It inaugurated a provincial tour of four or five months, which was so successful that Mr. Rosa at once began to look out for a London season, which, however, did not meet realization till September, 1875, at the Princess' Theatre. Even then, so little was the project believed in, that a noted London critic said to Mme. Parepa-Rosa: "Do not let him spend his money in such a hopeless cause. The whole thing is absurd, and he will never succeed." Others said much the same thing, and there was little belief in any scheme of the kind. But the manager was a combination of business, shrewdness and enthusiasm, and no one could turn him aside from his course.

Carl Rosa thus made Pinafore possible, and prepared the way for the delightful series of Gilbert-and-Sullivan operas. But these operas are not ends and aims. They are only incidents. They please and educate at the same time. They are preparing the way for English grand opera. The people would welcome it now; but society and fashion stand aloof.

In this connection, it may be stated, and stated strongly, that as yet we have no English grand opera. Opera librettos, stupidly and slavishly translated, will only be laughed and jeered at and driven from the stage they disgrace. If works are to be translated, the translator must not be some stolid specimen of stage stupidity, with a smattering of two or three languages, and no imagination to second that wonderful knowledge of stage business deemed a requisite for dramatic work amounting almost to superstition, but he must have the wit, the humor, the imagination, and the flow of language that distinguished the original librettist, if the work is to be a creditable translation.

You ask, "If the translator be thus gifted, why make a translation at all? Why not devote the same time and talent to an original libretto?" That is the precise point. It has suggested itself. Why not, indeed? Great works are great in their original dress and surroundings. Change these in even a slight degree, and the original lustre is marred. Grand opera in English must be "to the manner born," not adapted, to be successful and enduring.

But why talk of grand opera when aside from the works of Gilbert and Sullivan, which, of course, are models in every way, we have not even light opera? When one looks at the exceedingly circumscribed field to which W. S. Gilbert has been confined for subjects and illustrations in his libretto work, it is hard to determine which is the more amazing—that he should have succeeded so well, or that Americans in their broad and untrodden field should have accomplished nothing.

It is hard to believe that we are so raw as a nation and so coarse as a people that the more subtile phases and possible humorous complications of the Indian and the Chinese peoples and questions cannot awaken a writer's imagination and an auditor's appreciation; and all of Europe combined does not present the picturesque field afforded by simple history in the Spanish colonization of America.

Why do our managers continue to play second fiddle to Europe? Ready-made clothing for the mind is apt to be ill-fitting as that for the body. Neither European customs nor morals suit American appetites. An occasional taste may be very desirable, but a steady diet of something more congenial is preferred.

When our librettists and managers are ready, they will find their audiences. The composers are of less importance than the librettists in light opera. This may not be believed generally, but it is so. The spoken dialogue really makes the light opera, because it not only produces the action, but appeals to the interest. With grand opera, where there is no dialogue, the conditions are reversed.

Who will be the American Carl Rosa, to do what is already possible to be done?

Some Funny Schemes.

In connection with a large circus, menagerie and museum such as that with which the name of Barnum, Bailey and Hutchinson is inseparably connected, there occur a number of incidents daily, and a mass of correspondence is continually received, of the nature, extent and variety of which the general public is wholly unacquainted. The number of applications for a chance to learn the circus business from youths who have become infatuated with the glitter and glare of the spangles, the bravado of the male riders and the beauty of the fair equestrienne, is legion.

But beyond and above all these in point of numbers and persevering determination stand the people who are possessed or know of curiosities, or else are willing to turn over to the circus people any amount of valuable suggestions and ideas for a consideration. These people are most importunate and flood the show with their letters. Many merely hint at what they have to dispose of for fear of having the idea at once seized upon and made use of, while others still tell their business, but hint at legal complications should any undue advantage be taken of them.

In speaking of the subject recently J. L. Hutchinson said to a MIRROR reporter:

"You can't imagine the queer letters we are compelled to read. People send to us to tell us about fat people who weigh two hundred-and-fifty pounds, chickens with three legs, abnormally large turnips, dwarfs about three feet high, giants a little over six, and things of that sort till we actually become sick of reading them. But the greatest letter of that kind was received by us last year. The man who wrote it made reference in the beginning to the great Cardiff giant fraud, in which case a marble image was buried at dead of night, then resurrected and announced to be as the petrified body of a giant. The scientists puzzled and worried over it and finally decided that the body really was one of some pre-historic race of men. It was a great joke on them when the fraud was finally discovered. After mentioning this deception the latter went on tell the design of the writer.

"It was to organize quietly an expedition to take out to Mount Calvary, or the suburbs of Jerusalem, where Christ is supposed to have been buried, a cross as stained and ancient looking as possible, and bury it during the night. He stated that he knew of a preparation that would overcome all difficulties in the way of making the wood look old. In fact, he would defy any detection whatever in the matter if he were placed in charge. Then several months after the cross had been buried, he would arrange matters for its accidental discovery and the placing of it in the hands of our agents. The sensation of having the original cross and the curiosity that would impel the people of all civilized lands to gaze on the wood made sacred through the sufferings of the Savior he dwelt on in very eloquent terms, and in closing he made the statement that he felt sure that the Catholic Church would be willing to pay over a million dollars to obtain the revered object. But in spite of the probable success of the fraud we let it go.

"Another great scheme was given us when we were out West last season. While in camp in a one-week stand a man wrote me that he had a great invention that he wanted to see me about. He was poor, and could not leave the village he was in to go and see the show; yet he was also afraid to tell of his immense invention without positive assurance that we would not use it without his permission. Would we kindly send him money so that he could come on and see us? I sent word that I couldn't do business in that way—that he had better come and see me. He did so, and I took him into the office. Our treasurer was there at the time. He wouldn't talk, he said, unless the third party left the room. 'Then you needn't,' I said. 'He's going to stay here, and if you don't care about telling me what you've got, you needn't.' Well, he let the treasurer stay, but then he wanted a notary brought so that we could both swear not to reveal his secret unless we used it. I was rapidly getting exasperated, but after some talk he decided to let this precaution go and tell me his scheme. And what do you suppose it was? An immense flying machine, to which large vultures were to be attached by harness and be driven through the air. He had the flying machine, or at least the idea for one, and we were to organize an expedition to go to South America, capture a number of vultures and train them so that they could fly in harness and be as tractable as horses. We let him keep his idea, for we had no use for it whatever."

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TELEGRAPHIC NEWS.

Minstrels Stranded.

[SPECIAL TO THE MIRROR.]

ERIE, Pa., May 13.—Kane's Memphis Minstrels played here to good business 7th, 8th and 9th, and then came to grief. Baggage has been attached for hotel bills. Being without funds, the erst merry minstrels are obliged to remain in town.

A Substantial Benefit.

[SPECIAL TO THE MIRROR]

WORCESTER, Mass., May 13.—James O'Neill appeared Monday evening in Monte Cristo for the benefit of Manager Wilkinson. It was a substantial turn-out of the friends of the manager, as every seat was sold and standing room found bidders before the curtain rang up. The audience was very enthusiastic, and the veteran smiled his approval from a box.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, May 13.—Week opened with a boom. "Standing room only" sign was hung out at the Opera House before half-past seven, and by the time the curtain was rung up on Atkinson's Bad Boy the house was crowded from pit to dome. Low prices are evidently popular.

Academy, with Silbon's Cupid company, and Rooms to Rent at Harris' Museum, also opened large. W. H. Brockway left the Cold Day company here. Library Hall closed this week.

Mrs. Drew's Special Engagement.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, May 13.—Mrs. John Drew opened at her own theatre as Lady Teazle in The School for Scandal, to a large and appreciative audience. Nelson Wheatcroft made a decided hit as Charles Surface. All in the cast were well received.

The New English Opera company gave its initial performance in this city at the Chestnut on Monday evening. Opening opera, Fra Diavolo. Alfa Norman, albeit rather amateurish in her acting, sang effectively. There was a deal of clownish work indulged in by some of the male members of the company.

Three Wives to One Husband opened well at the Walnut, as did East Lynne at the National.

Around the World in Eighty Days drew a big audience to the Opera House, and The Grand Duchess was produced in excellent style by Harry Mahn's company at the Arch Street Opera House, to a good-sized congregation.

Usual Good Business.

[SPECIAL TO THE MIRROR.]

BOSTON, May 13.—A Night Off, by Augustin Daly's company, had a packed house at the Boston Museum. Diplomacy, by Wallack's company, had a good house at the Park. Frank Mayo, in The Streets of New York, at the Boston; The Rag Baby, at the Bijou; Fantasma, at the Globe; The Inside Track, at the Howard, and Mme. Duclos' English Blondes, at the Boylston, had good houses also.

A Back-set to Civil Service Reform.

[SPECIAL TO THE MIRROR.]

BUFFALO, May 13.—At the Academy of Music, John C. Level's new comedy attempt, Civil Service Reform, was tried on a dog. The last seen of the canine he was headed for Canada in a very dejected state. The initial performance was a weak rehearsal—weak as the piece, which developed no redeeming feature. The cast was not only feeble, but so poorly up in the lines that the prompter's voice was heard unusually often. Reform is presumed to run the week out. Perhaps it will expire before Saturday night.

Effie Ellsler at Home.

[SPECIAL TO THE MIRROR.]

CLEVELAND, May 13.—Effie Ellsler opened to a large house at the Euclid and made a decided hit in The Old Kentucky Home. Audience good-natured, enthusiastic and generous in applause.

Lend Me a Dollar filled the Academy. William Carroll found favor, but his support is poor. Nothing strikingly original in the new comedy.

Fully five hundred people turned away from the People's on the opening of Maude Granger's engagement. The Creole was well rendered at panic prices.

Miln's manager, Charles Benton, goes East to-day to arrange for next season. Miln closed here last Thursday.

Forepaugh showed here Monday to full tents, afternoon and evening.

Marsh Adams' Death.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS, May 13.—Marsh Adams (or, properly, Marshall Anderson), well known in negro minstrelsy, died at the house of Susie Wild, in this city, at 6 A.M. Monday. The death resulted directly from a cancerous liver. He was forty-six years old, and had been connected with the black-face art for over thirty years. He was not, as popularly supposed, the creator of "Old Black Joe," but rather the first to make it successful as a character song. It was through this he achieved his name. His introduction to minstrelsy was through George Christy at Louisville in '49. Had been connected with several circus and various minstrel companies, but had lately been playing in museums, doubled with Susie Wild (Susie Virgil), an Indianapolis girl. Illness prevented the full completion of last engagement at Museum here. He was engaged for Doris' season, but could not go. Susie Wilde nursed him carefully. He was a member of the Cincinnati Lodge of Elks, but the Indianapolis lodge attended to the funeral, which took place yesterday.

Still Another.

[SPECIAL TO THE MIRROR.]

LOUISVILLE, May 13.—The Old World Gem company opened to a good house at Macauley's, presenting a fair variety bill.

The Grand is closed on account of the non-arrival of the Memphis Minstrels, stranded at Erie, Pa.

Manager Harris, the museum manager, admits he has purchased a site for a new theatre. An architect is busy upon plans, and work will shortly begin. This was a rumor some days ago, and an effort was made to keep the matter quiet; but it is now known to be a fact.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, May 13.—The Silver King opened for three nights at the Providence, Monday evening, before a small audience. The Comique is having good houses and is giving a first class entertainment.

TOLEDO, O., May 13.—J. K. Emmet, in The Strange Marriage of Fritz, had a good house Monday night. Lawrence Barrett and company were in town over Sunday on their way to Flint, Mich. John Sturgeon, a member of the company, is an old Toledo boy. He spent the day handshaking with his numerous friends.

TRENTON, May 13.—The Bryant-Richmond-Sheehan-Coyne company, this week, is giving the best performance at panic prices seen here this season. Good houses.

ROCHESTER, May 23.—At the Academy of Music, Zozo, the Magic Queen, is doing a great business this week to standing room only. George H. Adams, seen here for the first time in a speaking part, has made a decided hit. Everything points to a very successful week.

TROY, May 13.—Harry F. Wheeler, advertising agent at the Griswold, billed the Wilbur Opera company in circus style, and the result was that the house was packed Monday and Tuesday nights at low prices. Girofle-Girofla was given Monday and Olivette Tuesday. There was altogether too much clowning and not enough singing.

CORTLAND, May 13.—Claire Scott opened a week's engagement at Taylor's Opera House, Monday night, to poor business, but gave good satisfaction. Low prices.

NEWBURYPORT, Mass., May 14.—The All-Star Dramatic company opened Monday night in Moths to a large house. Play and company well received. Three nights' engagement at panic prices.

RICHMOND, Va., May 13.—Zera Semon, magician, etc., opened to a good house at the Theatre.

DETROIT, May 13.—Nothing at Whitney's or the Detroit Monday night. At White's, Chanfrau, in Kit, drew enormous houses, afternoon and evening. Good company. A Crimes of London company unexpectedly opened the Detroit Museum. Good business. This company will continue next week and present a series of the emotional.

ALBANY, May 13.—People turned away from Leland on Monday night. Lester and Allen's Minstrels a great success.

COLUMBUS, O., May 13.—The new stock company put on The Danites in fine style. Campbell as Sandy, Brigham as the Parson, and Miss McKeon as the Widder, made hits. House large. At Comstock's Bartholomew's Equine Paradox was the attraction. Standing room sign out before eight o'clock.

CHICAGO, May 13.—Haverly's Minstrels, at the Columbia, are drawing full houses. J. B. Polk, in Mixed Pickles, at Haverly's, is having good business. The second week of the Ideal Opera company, at the Grand Opera House, opened to large business. The Bunch of Keys is crowding the Academy of Music. The Private Secretary is doing a good business at the Standard Theatre.

JAMESTOWN, N. Y., May 13.—Biggest hit ever scored in Jamestown, and the largest audience ever gathered in the house. Mexican Typical Orchestra the attraction.

A. E. ALLEN.

A Sad Story.

A pitiful case of destitution and heartless desertion has been brought to the notice of the Actors' Fund. Mrs. William H. Sherwood, wife of the advance agent of Sawyer's Georgia Minstrels, is afflicted with an incurable disease. She is the mother of the Sherwood Sisters, Blanche and Romaine, who this season were with the Zanita company. Mrs. Sherwood is now bed-ridden, and her daughters are out of engagements. Last January the mother rose from a sick-bed and journeyed to Albany to appeal to her husband for aid. She was received with abuse and blows from the man to whom she had been married twenty-eight years. From this treatment she did not recover for several weeks, and then Manager Proctor, of the Museum, kindly sent her by sleeping-car to a city in the West where the husband had been tracked. When brought face to face with the law, he promised to remit twenty dollars a week to his family. Three twenty-dollar remittances have been received in four months, and now the dying woman appeals to the Fund for aid—not in charity, although she is destitute—aid to find her husband and compel him to support his family.

The harrowing story of Mrs. Sherwood's sufferings, physical and mental, is but faintly outlined in the foregoing paragraph; for THE MIRROR has ever been loth to touch upon the domestic troubles of members of the profession. Mr. Baker has in his possession letters from non-professionals who have known Mrs. Sherwood for years—all speak highly of her as a good woman and mother. In a letter to Mr. Baker she says: "Unfortunately, when I so much need a friend, the one to whom I have clung for twenty-eight years and love so deeply, deserts me and leaves me without home and without means to buy bread for his children. My days are few; I do not care to live; but I am anxious for my children. * * * My youngest girl was engaged to play in Favette with Estelle Clayton, for four weeks, at $25 a week; but Mr. Gerry refused to let her appear. Thus I was deprived of $100—money I needed so much. Yet Mr. Gerry permits Bijou Fernandez to play steadily, and her mother is in health and has a good position. Such is influence."

The troupe with which Sherwood is connected has been doing—and is probably still doing—a good business in the West and Northwest at low prices. For a long time their dates were sent to THE MIRROR office weekly. Some weeks ago they ceased to come, and the whereabouts of the party is now uncertain.

The Fund officials will take cognizance of Mrs. Sherwood's case at the meeting to day. Not being a professional, it is not likely that she can be given direct relief; but something will no doubt be done to relieve her pressing necessities. She shrinks from being the recipient of charity, and has borne her sufferings in silence until now, when, at death's door, she views, with maternal solicitude, the prospect of her four children being left homeless. There may be managers who will interest themselves in obtaining Summer engagements for the children. There may be sympathizing ladies in the profession who would interest themselves in the case. Mrs. Sherwood's address may be obtained of Assistant-Secretary Baker at the Actors' Fund rooms, 12 Union Square, or at the office of THE MIRROR.

Dramatic Agency Views.

Dramatic agents have felt the effect of the unfortunate season just closing as well as the actors, and they are consequently giving thought to the future. The opinions of the leading agents may be of some value in prospecting the coming rather uncertain theatrical season. Below will be found their expressions upon the subject to a MIRROR reporter:

Simmonds and Brown were loth to speak of the future. Colonel Brown said that in the present state of affairs he had formed no definite opinion. His partner, Morris Simmonds, said:

"Business is, and has been, very dull with us. It is impossible to predict how the next theatrical year will open. No one can tell. The general idea is that it will be very dull. Many things have combined to the present depression, and one cannot specify any particular cause. I prefer to watch and wait, and think it too early yet to say any thing. This has been the worst season in years. As to salaries, they will be ruled by the state of business."

J. Alexander Brown, who does a general dramatic and variety business, said:

"In my opinion next season will be no better than the present. I think it will take another year to kill the cheap companies and dime museums. The people outside of New York and other large cities are availing themselves of the chance to sit in an orchestra chair for a small sum and see plays which have become threadbare. Even the large opera houses are coming down in prices. The Opera House, Pittsburg, is open at dime prices, and Mrs. Leland, of Albany, one of the shrewdest managers in the country, intends, I hear, to for two days each week next season, as she has keep her theatre open at ten and twenty cents been surprised to see such respectable audiences visiting the theatre at the panic figures. There have been too many actors and consequently good leading men, who would not take a reduced salary, thrown out. Many of the latter, such as London McCormick, Gustavus Levick, and others, have formed small companies of their own, and are playing standard plays on certainties. Any fairly known actor can command $700 and $800 a week certainty from museum and hall managers. With low salaries to his company this actor can make more than his salary and be independent. Then, they give some very good performances. Pauline Markham, who could not get an engagement, Katherine Rogers, Maude Granger, and other clever actresses—all are making money; but it cannot last. These cheap companies have seriously hurt the variety business, and the houses devoted to the latter are compelled to give ten and twelve performances a week to compete with the museums. Salaries are sure to keep low until the profession is thinned or the people tire of inferior performances."

Richard Fitzgerald, of No. 10 Union square, takes a very level headed view of the situation:

"It is entirely a matter of demand and supply," said he, "and not of panic prices or inferior talent. There are two reasons for the present depression. When lower prices were announced at the Grand Opera House and other combination theatres, the ice was broken by stars like Dion Boucicault, Lester Wallack and others playing engagements there. Patrons would not pay the high prices when they could get the same value for less money. Again, Hazel Kirke at the Madison Square was one thing—a monopoly for that house—a successful play; but half a dozen Hazel Kirke companies on the road killed the business. Mr. Palmer, at the Union Square, had a policy which coined money for himself and partner. He kept the home house in high reputation, and people had to go there if they wished to see a successful and clever play—one play, one cast, both of excellence. When J. W. Collier took the management, nothing less than four Lights o'London companies would satisfy him. False notion! He may have made money for a season, but the piece was soon played out, and fell into bad repute, because of the cheap dry-goods actors he engaged. Mind, it was only an error of judgment on his part. This multiplying of companies by the Messrs. Frohman, Brooks and Dickson and others created a demand for actors, and leading men and ladies, soubrettes and comedians, jumped over the counter in no time. Able professionals who had spent many years in stock companies and study of their calling, were assessed at the same value as fledglings. Augustin Daly and A. M. Palmer have never fallen into the trap. While they make money in the city, they can go on the road and receive large certainties. There are too many actors, and it will take time to thin the ranks.

"I am of the opinion that we have not yet seen the worst of this bearing the market. It will take this Summer and a full season to set us in the same position of prosperity. But the days of abnormal salaries are gone. It will be a good thing for the theatrical profession financially, and the artistic side will be more healthy.

"The variety part of the profession has not suffered so much, because variety actors are obliged, more or less, to create their business and performance. Still, the system of stealing another man's jokes, gags and dialogue has injured it, and the amateur needs to be wiped out. It is the latter who brings the variety stage into disrepute, and fill the dives which disgrace the large cities. It is a necessity, but high pressure has done it all. The muscular portion of the variety stage has not suffered."

J. J. Spies was of the opinion that "managers cannot afford to let their houses to low-price companies. It is only a question of time, as their share will not pay for gas and stage labor. The men who are leading the museum companies are, as a rule, men who strike for more salary than they are worth. Very few good actors would be out of an engagement if they would accept a fair salary, and there would be fewer amateurs in the profession. I think next season will see an improvement in business all around. There will not be so many companies playing the same pieces, and the best class of companies will fare quite as well as formerly. Bad routing had much to do with the failure of many companies. Making money in some cities, they struck towns where mills and factories were closed and lost all the money they made."

The Jeffersons' Enterprises.

"Yes, we have reason to be gratified with the results of the present season," said Charles Jefferson, yesterday, to a MIRROR reporter. "The Shadows has made a big hit and a pile of money—more perhaps than you will believe. We have booked it for a long season, beginning on Sept. 21. Four weeks has been allotted to New York City. We play nothing but week stands, excepting a few one-nights which are unavoidable. We do not intend, however, to overdo the play by putting out more than one company, and that will be made up of good actors. Several who made hits this season have been re-engaged."

"Has your father's season been a successful one?"

"Yes—very. On Monday he will begin to play a few one-night stands, making the season a week longer than intended. He will then go a-fishing."

"How about next season?"

"He will only play fifteen weeks. The first ten will open Oct. 1, closing with the usual Spring season."

Professional Doings.

—John S. Lindsay, an efficient leading man, is at liberty.

—Clara Morris will feature Denise and Article 47 next season.

—Frederic Darrell sailed for England in the *Etruria* last Saturday.

—The Grand Opera House, Brooklyn, is to let for the months of June and July.

—Henry Leoné has scored a hit as Deadeye in the Academy production of Pinafore.

—Thomas McDonough is in town attending to the booking of Siberia for next season.

—Marie C. Blackburn is at liberty for leading business for the Summer or next season.

—H. S. Taylor is aiding Manageress Leland in filling time for next season at her theatre in Albany.

—Hanley's Are You Insured? company opens at the Park Theatre, Boston, next Monday night.

—An eligibly located office—10 Union Square—is offered for rent. It is well suited for theatrical business.

—A. E. Sumner states that he lost $100 by the Bartholdi benefit, which he managed at Steinway Hall on Saturday.

—Lewis Morrison will appear in The Ring of Iron, Maubury and Overton's new play, in San Francisco on Sunday night.

—J. H. Stuart, late of Lotta's company, has signed to go with Barry and Fay to California. Next season he goes with Lotta as stage manager.

—Tony Pastor is doing a fine business on the road. The cheap managers view his coming with the same alarm that attends the advent of a circus.

—Jennie Yeamans will star as Innocent Kidd in A Parlor Match next season. She will be under the management of her husband, C. M. Lester.

—Owen Fawcett is doing well on his Michigan tour. He has already filled over twenty weeks for next season, with very few one-night stands included therein.

—Edna Carey has gained something of an advertisement in the newspapers from the fact that in The Planter's Wife she habitually wept real tears on the stage.

—Claude De Haven is booking for a Spring and Summer season at Low's Grand Opera House, Providence, R. I. Warm-weather prices have been adopted.

—Ullie Akerstrom, under the management of Frank Charvat, is still doing a prosperous business in New England towns, and her artistic work keeps pace with the financial results.

—A. J. Cole and Co., costumers, have moved from 187 to 118 Fourth avenue, where they have greater accommodations for their work. This firm makes amateur theatricals a specialty.

—Manager Heuman, of the National Theatre, has found melodrama so profitable that he is looking out for a site on the Bowery to erect a theatre devoted to that class of plays. This week Gustavus Levick is playing Lynwood.

—Joseph Haworth is having trouble in collecting his last week's salary from the Lyceum Theatre. He says that on applying for it he was told there were no funds on hand. Clara Morris' manager, Frank Goodwin, to whom he was farmed, had paid the Lyceum the amount of Mr. Haworth's salary.

—The Eustis Burlesque company, under B. J. Tuthill's management, opens in Worcester, Mass., on June 22. Ida Mulle, Kate Davis (late of Fantasma), Genie Holtzmeyer, Ida Bell, Mollie Fuller, Ed. Morris, John Gilbert and Fred Runnels are the principals. Two burlesques, A Modern Venus and The Irish Sultan—music by Eustis and librettos by Rosenfeld—will be presented. Special attention is being paid to the costuming, which will be rich and elaborate. Ida Mulle will be the prima donna. W. J. Fielding, late of Fantasma, will do the advance work. Fourteen weeks have been booked in eight principal cities.

—J. W. Randolph, William Austin's business representative, arrived from Europe on Monday. He was absent about a month, and during this time visited London and various Continental capitals. During his stay in England Mr. Randolph had an interview with Arthur Orton, the Tichborne Claimant, with whose gentlemanly appearance and manners he was much impressed. The Claimant is travelling with a circus and giving exhibitions of rifle-shooting. He is a crack shot. Mr. Orton expressed a desire to visit America professionally. He still vigorously upholds his claim to the Tichborne title and estates, and loses no opportunity in the work of proselytization among the masses, with whom he daily becomes more popular.

—Milton Nobles warns provincial theatre and museum managers not to play The Phœnix. He will hold them responsible. It has come to his notice that the Wilbur Dramatic company is pirating his play. Mr. Nobles is somewhat surprised to learn that Frank Aiken and Genevieve Rogers are playing week stands at panic prices in the West, as he paid these people fine salaries during the long season with him recently closed, and they are re-engaged. Mr. Aiken was engaged by Mr. Nobles on account of his popularity in the West, and he is now travelling over some of the star's fallow ground at dime prices and even bidding for Summer time in the large cities. In a recent letter to Mr. Nobles, Mr. Aiken spoke of the fine business he was doing; but he never hinted at the nimble dime as the moving factor.

Letters to the Editor.

LADY AUDLEY'S SECRET.

PHILADELPHIA, May 11, 1885.

Editor New York Mirror:

MY DEAR SIR:—I understand that Giles Shine claims as his property a version of Lady Audley's Secret. Now, in order that no one shall suspect anyone concerned of a desire to trespass upon Mr. Shine's rights, I would be glad if you would kindly make public the fact that at the Grand Opera House, Brooklyn, on Monday, May 25, Adeline Stanhope will produce Lady Audley's Secret, using an unpublished adaptation, by Walter Roberts, originally played by Miss Herbert at the St. James Theatre, London, England.

I am, dear sir, yours very truly,
NELSON WHEATCROFT, Business Manager.

FALSE REPRESENTATIONS.

NEW YORK, WEST SHORE AND BUFFALO RAILWAY,
NEW YORK, May 11, 1885.

Editor New York Mirror:

DEAR SIR:—I see by last week's MIRROR that "Mr. R. E. Hill, of the West Shore Line, has been appointed to attend to the theatrical business of that road." I would say that the gentleman named is entirely unknown to any one in this department, and therefore has *not* received any such appointment. Mr. E. G. Tuckerman is the authorized representative of this road among the theatrical profession, and is at all times to be found looking for business.

By correcting this notice in your valuable paper you will confer a favor on

Yours, very truly,
E. V. SKINNER, G. E. P. A.

[The authority for the item in question was R. E. Hill himself.—ED. MIRROR.]

A QUESTION FOR THE COURTS TO DECIDE.

MAY 9, 1885.

Editor New York Mirror:

SIR:—Will you kindly print, in your next issue, your opinion as to the equity of my claim under the following circumstances:

In June last, Thomas Nast, caricaturist of *Harper's Weekly*, sought me with regard to writing an Entertainment, and accompanying him on a proposed tour, which he said would be, he thought, of about five months' duration. The weekly salary was discussed and agreed upon. At his invitation I journeyed from Boston to Morristown, N. J., at which latter place Nast resides, and spent a day or two in his studio that I might the better understand his requirements. Within a few weeks after my return to Boston I submitted the result of my labors and received a telegram that it was highly satisfactory. The Entertainment was first publicly given on Dec. 17, and was a complete success. Early in the season arrangements for a tour had been placed in the hands of Hathaway (Boston Bureau), and according to his letters to Nast, in October, engagements amounting to fully $10,000 had been secured.

The course taken by Nast in the late Presidential campaign, and the result of the contest, aroused in certain quarters an unfavorable feeling toward him, many dates being cancelled. Some considerable misunderstanding having arisen at the same time between the management and Nast, with regard to the ratio of the remuneration which should be made for conducting the business, the interest of the tour, so far as the Bureau was concerned, was considerably lessened. These items, conjointly, prevented the business part of the Entertainment from being energetically conducted, the result being that the tour occupied only as many weeks as it was reasonably supposed it would months.

However, certain dates remain unchanged, and between Dec. 17, 1874, and Feb. 5, 1885, seven engagements were fulfilled—*i. e.*, at the rate of one entertainment a week. For each of these engagements Nast gave me half a week's salary, and, as the chief of such were in and near Boston, under the circumstances I made no demur, although the sum of $400 was paid for our joint services at Boston.

The cancelling continuing, and the breach between the management and Nast becoming still wider, it was determined to change some of the dates and cancel others, so as to condense the tour; consequently, for nearly five weeks (from Feb. 5 to March 10) no entertainments were given, nor was any remuneration whatever made to me for loss of time.

On March 10 we commenced a five weeks' tour as rearranged by Hathaway (which was completed), during which the services of James Redpath, of New York, were enlisted, and that gentleman took up the reins of management, securing an additional six weeks' tour of thirty-two engagements. These engagements, through sickness, Nast gave up at the last moment, and I returned home again without receiving any consideration for the disappointment, although it occurred at a season of the year when for work of the special kind I do it is impossible to find a market.

Notwithstanding the cancelling of the thirty-two engagements above referred to, Nast determined upon fulfilling one at Detroit, during the following week, for which city I started from Boston, leaving my home at 2 P. M. Saturday, reaching my destination late Sunday night. The entertainment was given on Monday and I left Detroit on Tuesday noon, reaching home at eleven Wednesday night. The journey occupied altogether five days (two nights on the cars) for which I contend I am entitled to a full week's salary. The terms for that entertainment were $500; yet Nast refuses to pay more than a half week's salary for my services.

I am yours respectfully,
WALTER PELHAM.

P. S.—The Entertainment lasts two hours and a quarter, during the whole of which time I remain on the stage. I do all the talking which leads up to his subjects, and while he has two intervals I give my own character-sketches, etc., which occupy full thirty minutes.

Amateur Notes.

There has been an earnest struggle for first place in the amateur world lately. There has never been as many associations in New York and Brooklyn as at present. The entertainments are as a rule well attended, and some really clever performances are given. Perhaps the most care and discipline has been shown by the Gilbert staff, but the Kemble, the Amaranth, Mimosa, Amateur League and Yorick have good material and are capable of greater excellence than they have yet exhibited. John H. Bird, R. C. Hilliard, W. A. Clarke, J. Stevens Keene, G. A. Barnett, John W. Noble, Deane Pratt, Nellie Yale Nelson, Alice Ferris, Ella G. Greene, Harriet Lawson, Boyd Everett, Elita P. Otis, Maggie Longstreet, Charles Lamb, H. H. Gardner and Matilda Davis are among those who have given evidence of the possession of talent. In the musical line, the Amateur Opera Association and the Greenwich have held their own, and, with Mrs. E. J. Grant, J. W. Macy, Emma Henry Thomas, George Sturgis, Eugene Clarke and T. F. Clarke, have given some evenly balanced presentations. Ada Lobdell, Elsie Gerome, Eleanor Trafford, Hattie Nefflin, Harrie Hilliard, W. W. Savage and a number of others have joined the regular stage, but the niche vacated by them has been filled by new aspirants who bid fair to be worthy successors. All in all, the past season is one which amateurs may look back upon with pride.

An entertainment in aid of various charities will be given at Chickering Hall on Monday evening, May 18. Kismet, an oriental sketch in four scenes, by Heloise Durant, will be interpreted by Albert His, Mr. Von Eltz, Mrs. Fremont, Misses Shea, Bates, Berg, Shepard and the author. The sketch will be interspersed with music. Zelie de Lussan and Ida Geelmuyden will sing. F. F. Mackay will direct the stage and Reinhold Herman the music.

About $2,000 was realized by the amateur minstrel performance at the Academy in aid of the Bartholdi Fund. Among the many amusing features, Charles Shaw's Lecture on Astronomy was well received. H. C. Pearson also created merriment in the afterpiece, a satire on The Romance of a Poor Young Man.

The amateur season is virtually closed. There will at intervals be a number of benefit performances, but with one or two exceptions all of the prominent associations have ceased labor until the Fall. The past year has been productive of good work, and in the ensuing campaign even more promising results will probably be shown.

At Robert Mantell's benefit on Friday at the Lyceum Theatre, John H. Bird will appear as Othello to Mr. Mantell's Iago. This will afford Mr. Bird's admirers an opportunity to compare his talents with those of a professional.

Students from the Lyceum School are announced to appear this evening in Doing for the Best and Cape Mail at the University Club Theatre.

Ella Greene is ambitious to join the regular stage.

Elsie Gerome is playing leading business at the New Park Theatre.

E. F. Coward would be an acquisition to some society like the Gilbert.

The performance of Hazel Kirke by the Gilbert on Tuesday netted about $800 profit for James Jordan Darling. This will be the last entertainment of the Society in Brooklyn this season. R. C. Hilliard appeared as Rodney, H. J. Stokum as Dunstan Kirke, J. J. Darling as Pittacus, and Nellie Yale Nelson as the heroine.

B. R. Throckmorton and Helen Ault were seen in the balcony scene from Romeo and Juliet at Steinway Hall last week. The affair was in aid of the Bartholdi Fund.

Gaspardo Sorrenti will be repeated by the Bulwer at the University Club Theatre on the 20th.

On May 20 Mr. Gorhan, the Secretary of the Amateur Opera Association, will benefit at the Academy of Music, Brooklyn. The Chimes of Normandy will be the attraction.

Many of the members of the various societies complain of the difficulty they find in notifying the company of the time and place of rehearsal. Calls will be published in this column if sent to the Editor on Tuesday.

On Thursday evening, May 21, at the University Club Theatre a new drama by Maurice Eller, Jr., will be presented in aid of the Bulwer Dramatic Society Charity Fund. The following ladies and gentlemen will take part. Mrs. Gertie Erroll, Jennie DeForrest and Emma Fennell, Robert de Shon, Julian G. Atkinson, Thomas Platt, J. P. Packerham and Maurice Eller.

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[*Norwich, Ct., Bulletin, April 30, 1885.*]

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New York Herald.

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Timothy Bitterroot.....Mr. Joseph M. Sparks
Hodge.....Mr. Edward Eggleton
Fanny Bouncer.....Miss Jennie Yeamans
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Dorcas Bouncer.....Miss Sophie Hummel
Charity Bouncer.....Miss Fannie Daboll
Caroline Bitterroot.....Miss Annetta Zelna
Miss Skaggs.....Miss Jennie Bajard

Are You Insured is a three-act farce, credited to Mr. Harrigan, and produced last night at the Fourteenth Street Theatre. It is full of wild romance, jingling music and obstreperous dances. Its vivacity is untiring.

New York Sun.

Are You Insured? is roaringly amusing. The dialogue is exceedingly bright and witty and characteristic of the author.

The music includes five new songs by George F. Braham, which are certain to become popular. The "eccentricity" is well mounted, and it sparkles enough to draw crowded houses.

New York Times.

Mr. Edward Harrigan's new farce was presented for the first time at the Fourteenth Street Theatre last evening; its plot is simple. Two ambitious insurance agents propose marriage to two spinsters in order to induce them to insure their lives. Their efforts to elude the spinsters after the policies have been written give rise to the chief incidents of the piece.

New York World.

Are You Insured? is the title of Harrigan's latest. Is crammed with catch songs-and-dances. Created a good deal of laughter.

New York Journal.

Are You Insured?—Mr. Harrigan's new farcical skit affords opportunity for some very funny character-acting, and for the introduction of clever songs, set to taking music by George F. Braham. Are You Insured? is laughable and well acted.

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